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Digital SLR Photography

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✓ COMPOSITION MASTERCLASS ✓ SHOOT STORMS ✓ PANORAMICS ✓ PRO SECRETS: ISLE OF SKYE

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Three pros expose the potential hidden within a Raw file [p83](#)

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WELCOME TO THE APRIL 2015 issue of *Digital SLR Photography*.

It's that time of year where the end of winter is in sight and spring is almost within reach, so we've decided that in this issue we should provide you with a wealth of advice and inspiration on shooting landscapes, this way you're ready to head out, put your skills to the test and capture some stunning scenics. You'll find an

abundance of technique advice, from our experts' wise words on how best to frame elements within the scene for strong compositions (page 70) to the best settings to use when shooting in stormy weather (page 28). We've also advice on creating seamless panoramas with ease (page 36) and a great photo workshop with outdoor expert Ross Hoddinott, who provides a coastal masterclass to *Britain's Got Talent* winner and photo enthusiast Paul Potts (page 52).

We regularly state that shooting in Raw offers many benefits to JPEG capture and in *Raw Challenge* (page 83) three experts are given one Raw file and told to add their own splash of creativity to produce very different final images. There is plenty more to inform, entertain and inspire you in this month's issue, so I'll finish by wishing you all a good month of photography. All the best!

Daniel Lezano **Editor**



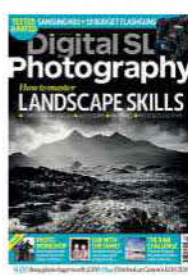
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ON THIS MONTH'S COVER...

Regular contributor Lee Frost shot this cover shot of Glen Sligachan on the Isle of Skye in September 2014 while leading a workshop on Skye. It was taken in the middle of the day but the light was stormy and dramatic. Find out the best viewpoints in Skye in our *Location Guide* on page 21.



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You can get your monthly fix of *Digital SLR Photography* inspiration and advice direct to your door or mobile device by subscribing to our print and/or digital editions. We always have some great money-saving offers or free gifts for subscribers, too! For more details, see page 90.



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We round off our *Family Album* series with some invaluable advice from leading lifestyle professionals





CONTRIBUTING THIS MONTH...



Daniel Lezano

With over 30 years' experience as an enthusiast photographer and almost 20 years on photo magazines, editor Lezano is as passionate as ever about photography, in particular portraits.



Caroline Schmidt

Deputy editor of *Digital SLR Photography* magazine, Caroline specialises in portrait photography but is also a Photoshop expert and an experienced magazine journalist.



Jordan Butters

With a finger always on the pulse of photography, Jordan turns his hand to most things: he's our social media master, senior features writer and talented resident pro photographer.



Ross Hoddinott OUTDOOR

He's not only an award-winning nature photographer, a leading expert in landscape and wildlife photography, he's a top tutor, too. www.rosshoddinott.co.uk



Jonathan Bielaski PORTRAITS

A professional photographer that specialises in location and environmental portraits. Jonathan works across Canada and the US. www.jonathanbielaski.com



Helen Dixon LANDSCAPES

Helen is living the dream, having given up a full-time job to live in Cornwall and become a professional landscape photographer. helendixonphotography.co.uk



Adam Burton LANDSCAPES

A pro landscape photographer, tutor and author of five books. Adam kindly lets two other photographers loose on his Raw file on p83. adamburtonphotography.com



Lee Frost LANDSCAPE & TRAVEL

A long-standing regular contributor, Lee is a fountain of knowledge when it comes to shooting landscapes and delivering expert tutorials. www.leefrost.co.uk



Clay Cook PORTRAITS

A rising star in the world of editorial and commercial photography, Clay shares his techniques and business advice in this month's *Big Interview*. www.claycookphotography.com



Brett Harkness PORTRAITS

You either want to be photographed by him or shoot like him. A master of portraits, fashion and weddings, Brett runs regular workshops in the UK. brettharknessphotography.com



Richard Hopkins TESTS

With over 30 years' experience testing cameras on photography magazines, Richard's one of the UK's leading technical experts on photo kit, in particular lenses.

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Portfolio

Spanish Beauty

by Alex Mihai

www.el3vicia.com

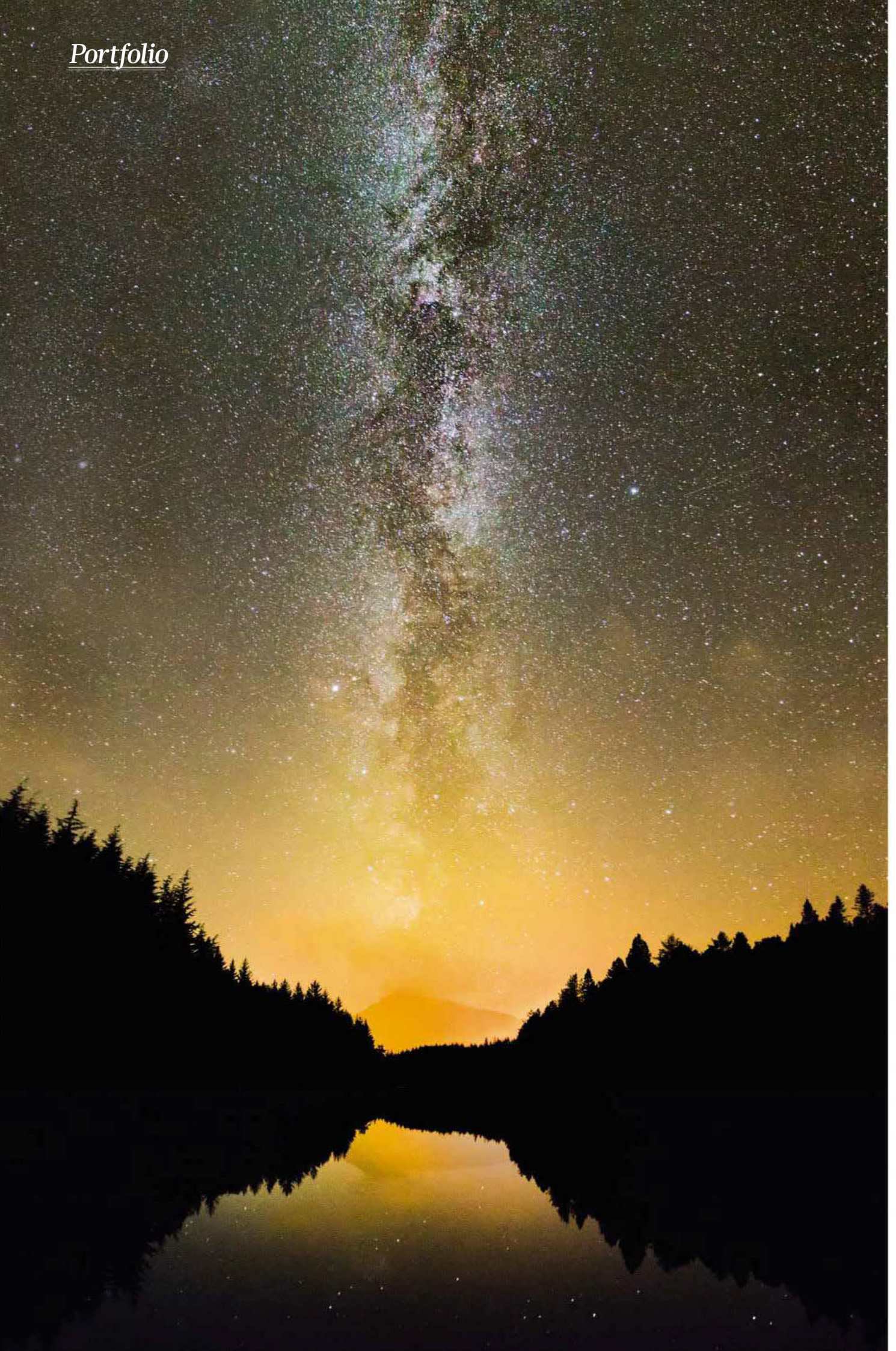
"I'm a big fan of one-light set-ups. For this portrait of Spanish model Leticia Burgos I used a studioflash inside a 150cm Octabox with the flash close to the model, set to its lowest power. This allows me to use a wide aperture for a shallow depth-of-field. Leticia has what I'd consider a typical Spanish look, which makes it easy to create outstanding beauty portraits."

Canon EOS 6D with Canon EF 85mm f/1.8 USM lens.

Exposure: 1/125sec at f/2.8 (ISO 160).









Three Sisters by Fiona Campbell

http://bit.do/DSLR_fiona_campbell

(Above) "Scotland has a rich landscape full of countless photo opportunities. On a beautiful evening I ventured up the hill opposite The Three Sisters of Glen Coe, composing the scene to frame the view down to the loch. I used both 0.6 and 0.9ND soft grad filters to hold back the glorious sky."

Canon EOS 5D Mk III with Canon EF 24-105mm f/4L IS USM lens. Exposure: Six seconds at f/18 (ISO 50).

Commando Memorial by Fiona Campbell

(Centre right) "I wanted to take an image of the Commando Memorial at Spean Bridge with the striking red poppy wreaths laid at the base. Just when it looked as if cloud cover was going to spoil my intentions, the sun burst through, bathing the scene in golden side lighting. I used a polarising filter alongside 0.6 and 0.9ND soft grads to balance the scene."

Canon EOS 5D Mk III with Canon EF 24-105mm f/4L IS USM lens. Exposure: 0.8 seconds at f/22 (ISO 50).



Eilean Donan by Fiona Campbell

(Right) "This was taken on the way back from an overnight trip to the Isle of Skye. It is such an iconic spot, we could not resist stopping off to shoot it. I used a ten-stop ND filter to achieve a long exposure; smoothening out the reflection of the castle, the movement of the clouds and recording the fantastic changing colours in the sky."

Canon EOS 5D Mk III with Canon EF 24-105mm f/4L IS USM lens. Exposure: 551 seconds at f/18 (ISO 50).

Lochan Milky Way by Fiona Campbell

(Left) "A still and cloudless evening were the perfect conditions at Glencoe Lochan for a shot of the night's sky. I composed the image so that the band of the Milky Way lined up with the gap in the trees. I shot a seven-frame vertical panorama to record as much of the Milky Way as possible. The images were stitched together in Photoshop CS6."

Canon EOS 5D Mk III with Canon EF 17-40mm f/4L USM lens. Exposure: 30 seconds at f/4 (ISO 6400).





Allure by Dmitry Trishin

www.500px.com/tdum

(Above) "The photo was taken in a bedroom using natural light. I shot using a wide aperture from the model's eye level to allow her body to fall gently out of focus – the perspective, angle, her gaze and the setting combined to create a sensual final image."

Canon EOS 5D Mk II with Sigma 50mm f/1.4 lens. Exposure: 1/200sec at f/1.4 (ISO 800).

Home comfort by Dmitry Trishin

(Right) "This image was also shot using soft, indirect natural light, from a large window situated directly behind me. I switched on the lamp and light in the doorway behind the model to create a warm and homely atmosphere and to add depth."

Canon EOS 5D Mk II with Sigma 50mm f/1.4 lens. Exposure: 1/250sec at f/2 (ISO 640).

Golden by Dmitry Trishin

(Far right) "This was taken on a street during golden hour. The setting sun creates a soft flare and backlights the model's hair, looking somewhat like a halo. I chose to convert this image to black & white as I felt it fitted in with the mood and emotion."

Canon EOS 5D Mk II with Sigma 50mm f/1.4 lens. Exposure: 1/500sec at f/2 (ISO 200).



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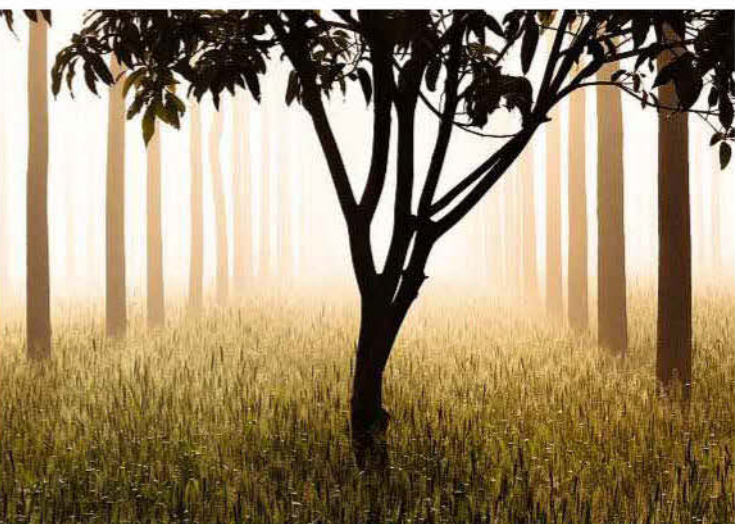
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Snapshots

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BEAUTIFUL BACKLIT BLOOMS, LUSCIOUS LANDSCAPES AND GRAND GARDENS – THE WINNING IMAGES FROM THE LATEST INTERNATIONAL GARDEN PHOTOGRAPHER AWARD HAVE IT ALL

THERE'S A WHOLE world out there, but quite often you only need to step out into your own garden to discover amazing picture potential. For inspiration, look no further than the winning images from the 2014/15 International Garden Photographer of the Year award.

Attracting more than 20,000 entries from over 30 countries, the IGPOTY is renowned for producing breathtaking images of all manner of botanical beauties from gardens and flowers to wildlife and landscapes. The entries are spread across eight categories: The Beauty of Plants; Wildlife in the Garden; Breathing Spaces; The Bountiful Earth; Beautiful Gardens; Trees, Woods & Forests; Wildflower Landscapes and Greening the City. There's also a portfolio award and a Young Garden Photographer of the Year recognition.

Winner of The Beauty of Plants category and the overall IGPOTY winner was announced as Magdalena Wasiczek for her image 'The Ballerinas' (above), depicting climbing hydrangea against a background of sparkling bokeh. Magdalena nets herself a tidy £5,000 alongside the prestigious title. A cash prize of £2,000 also went to Andrew George for winning the Portfolio category and Zerina Kaps, age 15, was named as Young Garden Photographer of the Year.

Tyrone McGlinchey, managing director of IGPOTY commented on the standard of entries: "[It] has been amazing and once again surpassed expectations, further pushing the boundaries of garden photography and evoking the kinds of positive emotions that the competition is all about. This has made the judging process as difficult as it was rewarding!"

If these stunning images have planted a seed and you're feeling inspired to enter for yourself, there's good news – the grand prize for the ninth annual IGPOTY award has been upped to £7,500! Entries are open now and the competition closes on 31 October 2015.

The winning images from the 2014/15 competition are on show at the Royal Botanical Gardens, Kew, until 5 April 2015. For more information and details on how to enter, visit: www.igpoty.com

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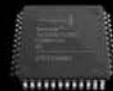
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SWPA BIGGER THAN EVER

The shortlist for the 2015 Sony World Photography Awards has been announced, with a record number of entries – more than 170,000 from 171 countries. The Professional prize is a whopping USD\$25,000 cash, alongside the prestigious L'Iris d'Or title. All shortlisted entrants have their work displayed at Somerset House, in London, from 24 April to 10 May. Winners will be announced on 23 April at a ceremony in London.

For more information, visit: www.worldphoto.org



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SYNGENTA WINNERS ON SHOW

The winning images from the 2015 Syngenta Photography Award are to go on show at Somerset House, in London. The exhibition, running from 11 March-11 April, showcases the best images from the latest competition, themed 'Scarcity – Waste' and presents 90 works by 42 photographers. At the time of press the winners hadn't been announced. Best of all, the exhibition is free to enter!

To find out more, head to: www.syngentaphoto.com



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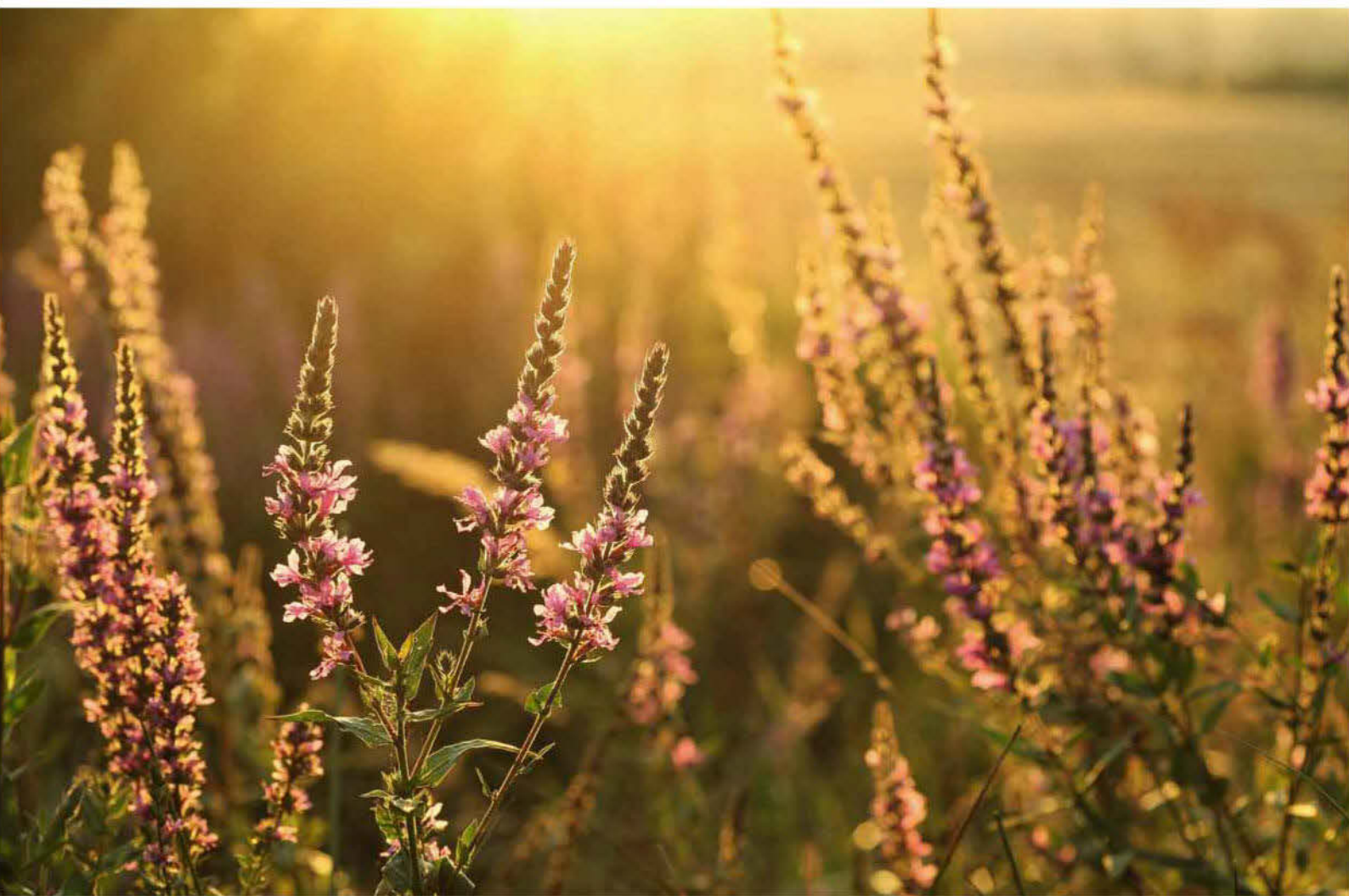
Calling all landscape photographers!

The 2015 International Landscape Photographer of the Year award is now open!

In its second year, the award looks to seek out the very best landscape photographers from around the world, with the aim of compiling a book of the 101 best images. There's a great selection of prizes on offer, including prints, trophies and a USD\$10,000 top prize. Entries close on 15 May and there are five categories: Mist & Fog, Long Exposure, Aerial, Abstract and Snow & Ice.

To find out more information, visit: www.internationallandscapephotographer.com

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ISTOCK PHOTO

Top Tweets

Christopher @CMLaughlin14

Just read the Jan 2015 issue of @DigitalSLRPhoto magazine. It's made me buy back issues dating back to April 2014! Superb magazine.

Brett Harkness @brettharkness

Looking forward to tomorrow's shoot with @DigitalSLRPhoto magazine!!!

chriskempphotography @chriskemp34

A great family portrait article by @brettharkness in this month's @DigitalSLRPhoto magazine!

Jim Morrison @JimBob195

@DigitalSLRPhoto just reading my copy of your 100th edition, keep up the good work! #happysubscriber

Roger Goodgroves @RogerGoodgroves

@British_Airways #FlyBA2015 competition wants the copyright to every image. For that we get nothing, BA get free photos! @DigitalSLRPhoto

Clay Cook @claycookphoto

I had a fantastic interview with @DigitalSLRPhoto this morning! Can't wait to reveal what's about to go down!

Adam Photography @ANicholsonPhoto

Absolutely loving the article on Urbex Photography in the current issue of @DigitalSLRPhoto I'd love to try urbex but I'm too chicken!

SPRING TECHNIQUE *Backlit blooms...*

SPRING IS IN THE AIR! SEEK OUT SEASONAL FLOWERS AND GIVE THIS TECHNIQUE A TRY

Spring blooms look their best when backlit by low, golden sunlight. Shoot moments after sunrise, or shortly before sunset, for the best light, and look for a pristine specimen as your focal point. Set up on a tripod, being careful not to tread on or crush any flowers around you. Position your camera low to the ground, ideally level with the flowers. Shoot using a telephoto or macro lens with a wide aperture – $f/4$ or faster – to render the surrounding blooms as attractive bokeh. Focus carefully and watch the histogram carefully to avoid clipping highlights.

FANPAGE FRENZY!

We're proud to announce that *Digital SLR Photography* has reached over 500,000 fans on Facebook. In just three years, the *Digital SLR Photography* Facebook page has become an online hub for readers from around the world to share images, gain critique and feedback and find out about the latest goings on in the world of photography. What's more, we are now the most-followed photography magazine in the world – and we couldn't have done it without your help, so thank you! If you aren't already part of the community, head to www.facebook.com/DigitalSLRPhoto to see what you've been missing out on – after all, half a million people can't be wrong!





Flickr

Rugged

by Mark John Nepomuceno

www.flickr.com/groups/digitalslrphoto

This month our eye was taken by Mark John Nepomuceno's beautiful coastal sunset image, shot at Hartland Quay in North Devon. Mark used a Nikon D800 with NIKKOR AF-S 16-35mm f/4G lens, solid 0.9ND and 0.9ND grad filter to capture this image.

An exposure of three seconds recorded the swirling tide perfectly – well done M. Exposure: Three seconds at f/11 (ISO 125)

FEELING LEFT OUT

SHOULD THERE BE A LEFT-HANDED CAMERA? JORDAN BUTTERS INVESTIGATES WHETHER RIGHT-BIAS IS WRONG IN PHOTOGRAPHY

HAVE YOU NOTICED that all cameras are right-handed? Probably only if you're one of the 12% in the UK who are 'lefties', and even then most people get used to operating a camera with their right hand. There's an entire industry that revolves around left-handed products – scissors, can openers, even guitars, so why not cameras? For the few who seriously struggle, like photographer Sylvia Cacciatore, who is unable to use her right hand, an online petition to create a suitable alternative is underway to change that.

Many photographers find ways to work around the aperture, shutter controls and release being on the right-hand side, but should they have to? Take legendary photographer Steve McCurry for example: After a childhood injury, his right arm never fully recovered – McCurry learnt to shoot around the problem. Holding on to a handle fixed to his camera's tripod mount with his



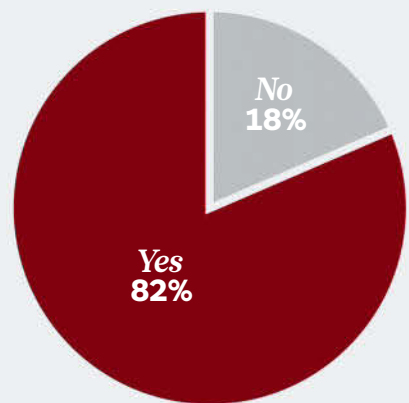
right hand, he operates the controls and shutter button with his left. An alternative to the McCurry method is to invest in a battery grip, which will allow you to hold your DSLR upside down and access important controls on the right (or should that be left) side.

Sylvia has amassed around 3,000 signatures in the past month, and hopes to approach Canon USA with the petition. Does such a thing as a left-hand camera have legs? I think that the minority market will mean manufacturers will find it hard to justify the cost, but I'd love to be proven wrong. What do you think?

Share your views on Twitter (@digitalslrphoto) or Facebook (/digitalslrphoto). Visit <http://bit.do/DSLR-left> to learn more about Sylvia's campaign.

YOUR VIEW Facebook feedback

Do you think that camera manufacturers should offer left-handed models?



Rich Waine Creating a modular system wouldn't be too hard. You create a grip that can be detached, rotated and re-connected back to the body.

Caleb Green Absolutely, but even as a left handed photographer I'll always prefer a right handed camera simply because I'm used to it.

Edward Elliott Why not design a camera that has the buttons on both top and bottom of the body so it can be turned around? It wouldn't mean a massive change to the build or a whole re-design.

Marla Osgood I'm also a lefty. I have adapted to the right-handed world, but it would be great for manufacturers to make a left-handed model. My left hand is stronger than my right and it would make it easier to use the camera.



Money Matters

SELLING ON STOCK LIBRARIES

IF YOU HAVE PONDERED ON HOW TO MAKE A PRETTY PENNY SELLING YOUR IMAGES AS STOCK, YOU WON'T WANT TO MISS THIS. WE SPEAK TO KEREN SACHS, SHUTTERSTOCK'S DIRECTOR OF CONTENT DEVELOPMENT, IN LIGHT OF THE AGENCY ACQUIRING REX, TO FIND OUT HOW WE CAN ALL BENEFIT FROM SELLING OUR PHOTOS



Q What types of images sell well?
"We had more than 33.5 million images downloaded in the last quarter of 2014 – our customers select a wide range of imagery.

"The bestselling images have both literal and conceptual meaning. For example, an image of a man looking over a canyon can signify risk, adventures, excitement and danger. The more an image can represent both a literal and conceptual meaning the more popular it's likely to be. If there's one concept to highlight as a top seller it's the emotions of happiness and joy.

"We've also seen rising demand for images with a unique perspective. It's getting harder for companies to stand out from the plethora of images available so we see companies more willing to push the boundaries a bit more. That also means images that capture authentic moments in people's lives and capture the diversity of experience. Finally, we see strong demand for workplace imagery, as well as food and drink."

Q What advice can you offer photographers wanting to make income from stock photography?

"First and foremost, get started. With a market as large as Shutterstock, you will learn so much from which of your images are purchased and how that changes over time. It's real-time feedback in an unfiltered and direct manner from more than one million creative professionals buying your images. The top earners really understand how to harness the market data and feedback to create even better images.

"It's important to consider the commercial market. We suggest that photographers

appreciate the visual world around them by paying attention to the advertisements that they come across on a daily basis, whether online or through print advertising. Let yourself be influenced by style, fashion and the overall aesthetic direction of today's imagery. This provides insight into what clients are looking for today.

"If you can find the intersection of what you love to shoot and what the market desires, it can provide a lot of satisfaction. One contributor recently told me that the money she made from Shutterstock supported her daughter at university, while another made enough to buy the best camera he will ever own."

Q What technique advice can you offer photographers shooting stock?

"Focus, lighting and composition are all extremely important in stock. All three need to be considered to create a strong stock image. It's helpful for a photographer to keep the end-user in mind, which means they aren't shooting just for themselves, they are shooting for a client. So the focus not only needs to be spot-on but it has to be on the subject at hand.

"When shooting on location we often recommend visiting the location and doing a test shoot before bringing models in so you can practice with available light and additional lighting to see what works best. A well lit image is very important.

"Lastly, think through your composition. It's good to provide multiple angles, in both horizontal and vertical orientation. Clients also appreciate it when photographers leave space for text to be overlaid."

CASE STUDY Shooting stock

CATHERINE MACBRIDE MAKES A FULL-TIME LIVING FROM SELLING HER STOCK PHOTOGRAPHY AND SHE HAS A FEW PEARLS OF WISDOM TO SHARE...



"Today the possibility of selling your images as stock is open to anyone with an eye for an image, a camera, or good camera phone for that matter. The downside is that the competition is immense and most images sell for small amounts, but if your images are unique and fill a niche in the market there is the possibility of making money.

"If you're interested, set up an online portfolio, this can be on a website such as Flickr or 500px. Both now offer their own licensing programs. Be ruthless in editing. Follow @GettyImagesWant on Twitter. Apply to Getty/iStock or consider applying to Stocksy – a Canada-based agency that has a call for artists once a year, but sets its bar extremely high. If you can imagine your images on book covers try Trevillion or Arcangel Images. There are now hundreds of agencies out there, all offering different payouts to photographers. Remember to read the small print and apply to the ones that look good to you."

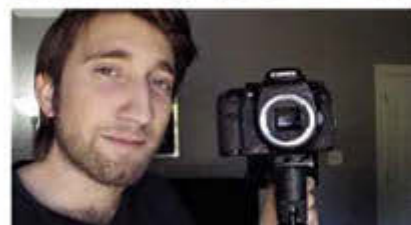
www.catherinemacbride.com

VIDEO OF THE MONTH

Inside a Camera at 10,000fps

By The Slow Mo Guys

How much thought do you give to what goes on inside your digital SLR every time you press the shutter button? This issue's *Video of the Month* by slow motion specialists The Slow Mo Guys shows you the exact process that happens inside your DSLR when you take a photograph. Shot using a high-speed Phantom Flex cinema camera at a mind-blowing 10,000fps, the clip shows how your DSLR's mirror swiftly moves out of the way, revealing the split-second action of the shutter curtain sweeping down and exposing the sensor, at different shutter speeds. The resulting footage goes further towards demonstrating exactly how a DSLR works than any explanation ever could! Even if you aren't interested in the technical side of photography this is well worth a watch. Watch the video for yourself at: <http://bit.do/DSLRSlowmo>





Ben Cherry

Environmental photojournalist shares what's in his kit bag



"I am passionate about the environment as we are losing it faster than ever, but I want to portray a balanced point of view in my photography. This is why I like to cover both the natural side and the human aspect of environmental situations. Often this means carrying different gear for different needs, and I like to be able to carry all my equipment when I'm going on assignment, so generally it has to be able to fit in one carry-on bag. This is one of the main reasons why I use the compact Fujifilm X-Series."

1) Fujifilm X-T1: A hugely versatile camera – I carry two of them. It's up for anything, from freezing to tropical conditions.

2) Fujifilm X100s: I carry this everywhere. I've taken some of my favourite shots on this as I rarely explore without it.

3) Fujinon XF 10-24mm: A versatile lens with the added benefit of OIS makes it a great all-rounder at wider focal lengths.

4) Fujinon XF 23mm and 56mm: When I need to work really fast in low light I turn to the 23mm f/1.4. For portraits the 56mm is amazing with its fast f/1.2 aperture.

5) Fujinon XF 50-140mm: A stellar lens, built for all conditions. Mine has already survived a snowstorm at -10°C!

6) Fujifilm SP-1 Instax printer: This is such a great product to break the ice with new people. I often use it to create unique business cards.

7) Filter sets: I rarely travel far without these by my side. Essential for making the most of beautiful scenes.

8) Manfrotto Befree tripod: I often find tripods limiting but for certain photos they are invaluable.

9) Nissin i40 flash: A tiny but powerful TTL flash for the X-Series. I've found this really helpful when I need to adapt quickly to changing situations.

10) Godox V850 flashes: Offering epic value for money, these manual flashes run on lithium rechargeable batteries, equivalent to 12 AAs. It's invaluable when I'm away from power sources or shops.

11) Flash modifiers: Ultra light and very adaptable, the Rogue light diffuser, umbrella and gels help me to create more interesting images.

12) iPad Mini: The X-T1 has Wi-Fi, so I often use this for reviewing and editing my photos on the go.

13) Millican Dave Rucksack: A hiking rucksack turned camera bag. Great design and built to be thrown around.

14) Anker batteries: Fantastic portable battery systems and Ex-Pro chargers to recharge basically everything I need to keep on shooting.

15) Uniqlo ultralight down coat: It's always useful to have an extra layer at hand for when the temperature drops.

Event

Join us at the Photography Show

The Photography Show is coming to the NEC, Birmingham, on 21st–24th March, and the *Digital SLR Photography* team will be there to bring you the best of the show. With product demos, seminars, workshops, hands-on experiences and the star-studded Super Stage (featuring the likes of Tim Flach, Tom Stoddart, Mark Ellen Mark, Michael Kenna, Martin Parr, and Don McCullin), there's plenty to keep photo enthusiasts busy. If you see the team wandering around the show stop us and say hi!

www.photographyshow.com

Discover the creative potential of filters



LEE Filters are pleased to announce the publication of 'Inspiring Professionals 2', a 174 page hardback book produced in collaboration with nine of the UK's best-known and most highly respected photographers – **Joe Cornish, Mark Denton, Paul Gallagher, John Gravett, Tom Mackie, David Noton, Charlie Waite, Jeremy Walker and David Ward.**



Continuing where the first LEE Filters book left off, 'Inspiring Professionals 2' is beautifully designed and lavishly illustrated with photographs that demonstrate the creative potential of filters – underlining the fact that they remain as relevant as ever in today's digital world.

The book is available from LEE Filters dealers or direct from LEE Filters at a cost of £12.50 plus P&P. For further details call LEE Filters on 01264 366245 or email sales@leefilters.com.



The original 132 page hardback 'Inspiring Professionals' book is still available from LEE Filters dealers or direct from LEE Filters at a cost of £10.00 plus P&P.

Both books are also available as ebooks from the iBooks Store (suitable for Mac and iPad). These multi-touch versions have been specifically designed for the best possible experience on screen.

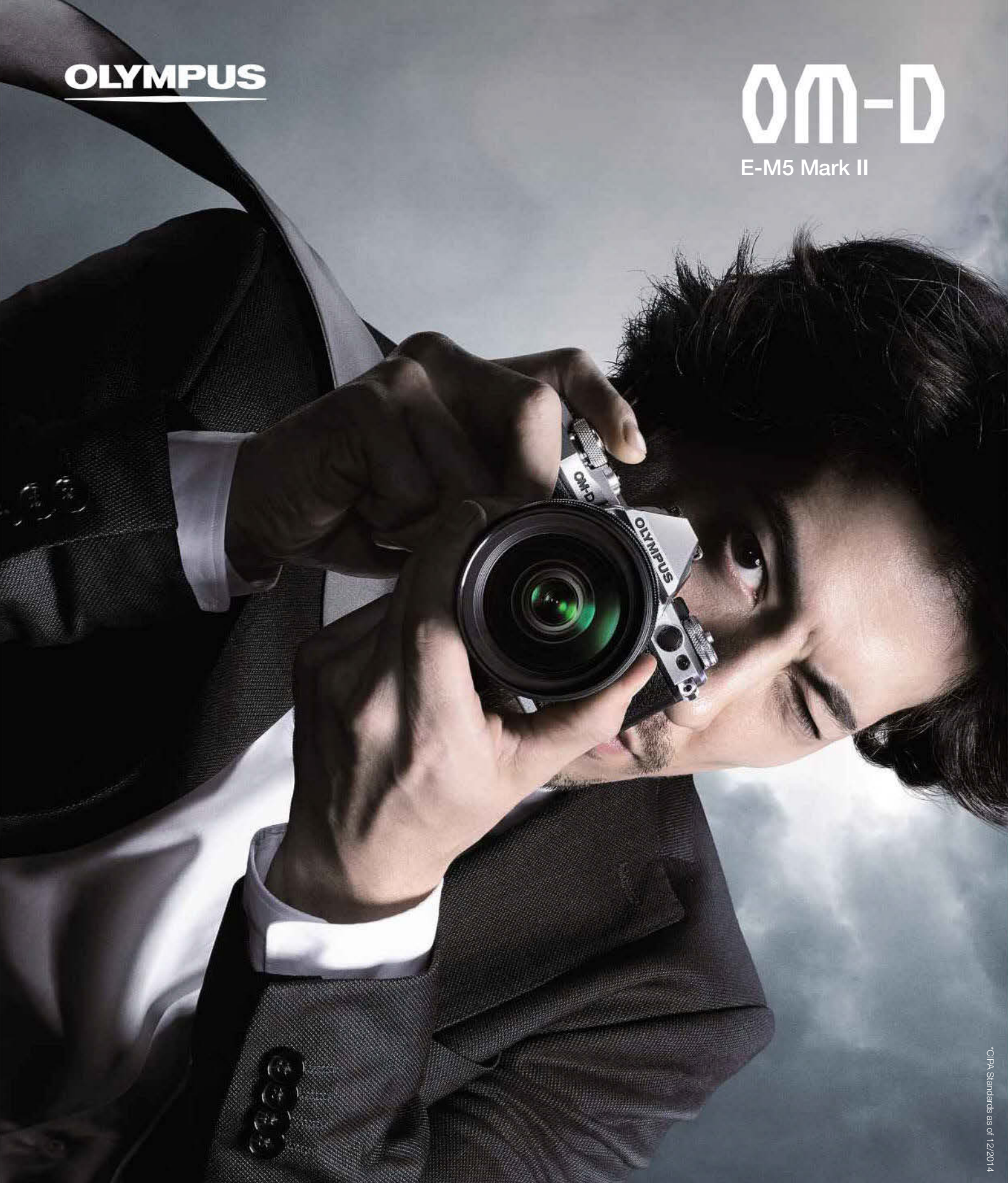


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The Location Guide

The Isle of Skye

Situated off the west coast of Scotland, Skye boasts dramatic mountain ranges, wild moorland, amazing coastline and peaceful glens. Everything you need, in other words, to shoot epic landscapes all year round

LOCATION: INNER HEBRIDES, HIGHLANDS, SCOTLAND / OS REF: OS LANDRANGER 32 & 23



The Isle of Skye

The first thing that hits you when you visit Skye is the sheer size of the place; you can drive through most Scottish islands in a few minutes. Not Skye. It covers over 600sq miles. From Kyleakin, where the Skye Bridge deposits you on the island after crossing from Kyle of Lochalsh, to Uig at the north end, it's getting on for 50 miles and despite the good roads, the journey takes more than an hour. From Portree, the 'capital' village on Skye, to Neist Point – a must-visit location – it's an hour and 15 minutes.

Absorb these numbers, look at a map, and what you'll realise very quickly is that if you want to do Skye justice, you can't rush it. Try to cram too many locations into a day and you'll spend most of your time in the car chasing the light. Be realistic about what you can achieve, plan each day to cover two or three locations then be open to making impromptu stops as you travel from one to the other if you see anything interesting.

The key locations on Skye are spread out all over the island. If you want to do them justice, we recommend that you spend a whole week on the island – five days minimum – and split your time between two bases. For the Southern half you could stay in Kyleakin or Broadford, or on the mainland close to the Skye Bridge – Shiel Bridge, Dornie, Kyle of Lochalsh, Plokton are all good options. That way you can also cover locations on the mainland such as Eilean Donan Castle, Plokton and Loch Hourn.



Lee Frost: "What I love about the Isle of Skye"




"What is there not to love? Skye's one of Scotland's biggest islands and one of the most diverse in terms of scenery, both coastal


and inland. Photographers tend to shy away because of horror stories they've heard about the weather. Yes, it can rain every day for a week but I've been there for a week on more than one occasion and hardly seen a drop. Yes, the midges will eat you alive but if you avoid the summer months and buy bug spray, I bet you'll be fine! These perils are a small price to pay for the experience of seeing a sunrise behind the Old Man of Storr after a hard hike in the dark. Or Neist Point Lighthouse bathed in evening light. Or morning light on the magnificent Trotternish Ridge. Or an brewing storm over the Cuillins and Loch Scavaig from the rocky shore at Elgol. No matter how many times you return to Skye, you'll only ever scratch the surface of its potential. It is an awe-inspiring place, and one that captures your heart."




ALL IMAGES: LEE FROST

Useful Information

 **Where is it?** The Isle of Skye is off the west coast of Scotland and is the largest and most northerly of the Inner Hebrides. The nearest mainland town is Kyle of Lochalsh (two miles) or Mallaig (five miles).

 **Getting there:**
By road: Head north to Fort William then take the A82 to Invergarry, follow the A87 past Loch Loyne then continue on the A87 past Loch Cluaine to Kyle of Lochalsh where you cross the Skye Bridge to Kyleakin. Alternatively, head north out of Fort William on the A82 then take the A830 west to Mallaig.
By ferry: If you drive to Mallaig you then need to take the ferry to Armadale on Skye. There's also a very small local ferry that crosses the short distance from Glenelg to Kyle Rhea on Skye between Easter and October. To get to Glenelg, take the minor road off the A87 at Shiel Bridge and follow signs.

 **Places to eat and sleep:** There are lots of bed & breakfasts and hotels scattered across Skye. I recommend Kintail Lodge Hotel on the mainland near Skye (www.kintailodgehotel.com) and Viewfield House outside Portree (www.viewfieldhouse.com). The Sligachan Hotel (www.sligachan.co.uk) is a option if you want a base for your stay, but consider splitting your trip between the north and south. For more options: www.isleofskyecommodation.com.

 **For further information:** www.skye.co.uk; www.isleofskyec.com; www.visitscotland.com

 **Weather forecast:** www.metoffice.gov.uk; www.xcweather.co.uk; www.metcheck.com

1) MOUNTAINS: This dramatic view was captured from the roadside south of Sligachan in central Skye.

2) GLEN BRITTLE: You'll find that the Fairy Pools and cascades in the glen make for great foreground interest.

3) ELGOL: The rocky foreshore provides lots of compositional options – you should aim to be there for sunset.

4) TROTTERNISH RIDGE: This is one of the most epic views in Skye and is only five minutes from the carpark!

Black and Red Cuillins. Ord is worth noting as a good location for sunsets over the Cuillins.

There's not a great deal to hold you back as you drive north from Broadford. The views out to sea are beautiful, but there are no great locations worth detouring for until you reach Sligachan. Look out for a large roadside carpark before you get to the Sligachan Hotel. Park there then follow the path along the river where you'll find great views towards Glen Sligachan and the Cuillins. A few lichen-covered boulders make good foreground, or you could use the river instead to carry the eye into the scene. A single track road runs to the left

A prime location on southern Skye is Elgol, which you'll discover at the end of a 15-mile single track road. Your reward at Elgol is the magnificent view across Loch Scavaig to the Black Cuillins from the boulder beach – wander along it to find an abundance of foreground choice! At the end of the beach is a fantastic overhanging cliff, eroded to form a unique honeycomb effect – great for wide views and details. Head to Elgol in the afternoon and shoot as the sun sets towards the Cuillins. Sunset can be spectacular but remember your ten-stop ND filter for black & white long exposures, especially if the weather's cloudy and grey. If the weather conditions and time permit, a boat trip across Loch Scavaig to Loch Coruisk is well worth it – boats depart from the harbour. The loch is set in the heart of the Cuillins and the mountains appear to rise from its shores. It's a place of unspoilt wilderness.

If you set out for Elgol from Broadford in the morning you can stop at various locations

en-route without running out of time. Loch Chrìosd has extensive reed beds and across the loch you can see the rounded scree-covered mountains, part of the Red Cuillins. It's a great spot for shooting abstract images of the multi-coloured reeds and reflections.

From above Torrin there are fantastic views of the mountain known as Blaven, with gnarled trees and rocks scattered around for foreground interest. You can also photograph Blaven from the shores of Loch Slapin, where the water is often a deep turquoise colour.

The Sleat Peninsula, called The Garden of Skye, is accessible from Kyleakin and this drive is worth a few hours of your time as there are some good views from the roadside, especially on a stormy day. Isleornsay has a picturesque harbour with views across the Sound of Sleat to the mountains of Knoydart. There's also a loop that crosses to the west side of the peninsula Ord, Tokavaig and Tarskavaig where there are great views of the



ALL IMAGES: LEE FROST

5 The Isle of Skye

past the Sligachan Hotel. Drive or walk up it for elevated views over the moors to the mountains. There's a single white cottage in the distance that makes a good focal point and adds a sense of scale. On a stormy day this is also a great place to shoot sunbeams bursting through the clouds and shining down on the hills and moorland.

Glen Brittle is a good location for a dull day. The Cuillin Ridge dominates its entire length and, if you're prepared to walk the mile or so from the carpark, there are several waterfalls and the Fairy Pools, a series of natural pools in the rock that make nice foreground interest in wide-angle views of the mountains. Use a polariser or ND filter to slow the exposure down to blur the water. Also look for interesting details in the rocks and reflections. You can easily while away half a day here, and even if it's drizzly you can still capture some moody images.

Portree, the island's 'capital village' is an ideal base from which to cover the northern half of Skye. Portree itself has an attractive harbour with colourful quayside buildings (a bit like Ballamory!) that make a nice shot. Drive north out of Portree on the A855 and you'll be heading towards the Trotternish Peninsula, which has one of the real icons of Skye, the Old Man of Storr, a towering rock pinnacle surrounded by other rock formations and backed by high cliffs. The first place to shoot the distant Old Man from is Loch Fada, by the side of the A855. On a



calm day there are lovely reflections in the loch, and you may be lucky to get a rowing boat in the scene too. Not far up the road is a fantastic little waterfall that drops over the edge of a steep bank. Shoot it head-on or from the side – if you walk up the path to the left of the falls you can even include the Old Man of Storr in the background.

If you want to do Old Man, then you really need to get closer and higher. It's a relatively easy one-hour walk from the Storr carpark, but the best time to be there is for sunrise so you need to set out in darkness. Fortunately, the path is well marked and open so you can tell where you're going – though it's doubtful you'll ever be alone as it's a popular place, so if in doubt, ask a walker the way!

Heading further north towards Staffin there's the Kilt Rock, Lealt Gorge and Loch Mealt with views of the entire Storr Ridge. The crofting landscape is highly photogenic in this part of Skye and is backed by the legendary hill known as the Quiraing, a fabulous collection of rock formations and



pinnacles caused by a massive landslip millions of years ago. A 30-minute walk leads to the lower reaches of the Quiraing, although you don't have to venture that far as there are fantastic views along the Trotternish Ridge, five minutes from the carpark – take the minor road to Uig off the A855, north of Staffin, and you can't miss it.

At Uig itself, where ferries depart for the Outer Hebrides, there are excellent views from the high ground. Westwards from Dunvegan, the road passes through Glendale before reaching Neist Point. This is one of Skye's five-star locations: a stunning clifftop where the rocks turn orange bathed in golden light. The composition is completed by the lighthouse, accessible via a path for a different view.

It's unlikely that you'll get great shots of all the locations mentioned here in a single trip as the weather is so changeable. But don't worry, there will always be a next time because one thing's for sure – no one ever visits Skye just the once!

Start shooting!



Things to shoot: Skye is full of epic highland scenes so spend your time touring around and stop wherever you find a great view. Sligachan and Elgol are musts for views of the Cuillins; Neist Point Lighthouse enjoys one of the most dramatic locations anywhere, the Trotternish Ridge and The Quiraing are legendary locations along with the Old Man of Storr. On a dull day head for Glen Brittle and the Fairy Pools. Loch Chriosd is great for patterns and abstracts in the reeds; watch out for highland cattle grazing on the moors and don't miss the waterfall on the A855 north of Portree near Loch Fada.



Recommended kit: A range of lens focal lengths from wide to moderate telephoto (10-200mm for APS-C; 16-300mm for full-frame); tripod and remote release; ND grads, ND filters (including ten-stop) and polariser; waterproof cover; wellies; midge spray and a net.



When to go: Skye can be amazing any time of year, though I favour autumn and winter. Avoid June-August as it's high season for tourists and midges! September and October can be good months and the days aren't too long if you want to shoot from dawn to dusk.

- 5) **OLD MAN OF STORR:** This location is well worth the hour-long trek and early start; a truly magnificent spot.
6) **ABOVE TORRIN:** The weather and light can change quickly on Skye so make sure you're ready to catch it.
7) **NEIST POINT:** Located to the far west of Skye, these towering cliffs dwarf the distant Neist point Lighthouse.
8) **WATERFALL:** You'll find this waterfall by the roadside near Loch Fada. That's the Old Man of Storr in the distance.

8



Keep shooting! Other great locations near the Isle of Skye


10
MILES
EAST

1) EILEAN DONAN CASTLE

This 13th Century castle is a Scottish icon, perched on an island where Loch Duich, Loch Alsh and Loch Long meet. Shoot it from the north or south side to capture reflections in the loch. It's also floodlit at night and makes a good focal point for a blue hour shot after sunset.


8.5
MILES
NORTH

2) PLOCKTON

This picturesque village of whitewashed cottages and palm trees overlooks Loch Carron and is beautiful at dawn. Moored boats, fishing nets, lobster pots and a stone jetty are great for foreground. Use a wide-angle lens for broad views and a telezoom to capture the mountains.


10.5
MILES
EAST

3) CARR BRAE VIEWPOINT, DORNIE

Near Eilean Donan Castle, drive into Dornie and take the old road back to Inverinate until you reach the Carr Brae viewpoint carpark. Hop out and enjoy the amazing view over Loch Duich. If you're lucky you'll have dramatic weather to help you capture the scene in all its wild glory.

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ELD glass, two SLD glass elements and a moulded glass aspherical lens provide excellent correction for all types of aberrations and ensure high image quality throughout the entire zoom range. This lens incorporates HSM, providing a quiet and high speed AF as well as full time manual focus.

PHOTO SKILLS

IDEAS & ADVICE FOR BETTER PHOTOS

ENVIRONMENTAL PORTRAIT *p32*
CAPTURE CHARACTERFUL IMAGES OF PEOPLE AT WORK



p28 **SHOOTING STORMS:** BAD WEATHER MAKES FOR BRILLIANT IMAGES



p36 **PANORAMAS:** EXTEND YOUR FRAME BY MASTERING PANORAMAS



p41 **HIGH ISO CITYSCAPE:** EMBRACE HIGH ISO AND SHOOT IN THE DARK



p44 **CINEMATIC EFFECT:** GET THE HOLLYWOOD LOOK IN PHOTOSHOP



PERFECT STORM

PROFESSIONAL LANDSCAPE PHOTOGRAPHER HELEN DIXON DESCRIBES THE CONSIDERATIONS
YOU SHOULD BEAR IN MIND WHEN CAPTURING ROUGH COASTAL SCENES

CAMERA: NIKON D800E / LENS: NIKKOR AF-S 70-200MM F/4G ED VR



IF YOU EVER doubted the immense power of the ocean, head to the UK's west coast during the winter months. The low-pressure system from the Atlantic ocean makes tempestuous winds and choppy seas more likely than ever at this time of the year and provides the potential for rugged atmospheric landscapes. Not all storm systems will generate big enough waves to impact our shores so keep a check on weather forecasts and the Met Office weather warnings to help you stay one step ahead.

Stormy images rely on high tide so you can capture breaking waves at their tallest – this is what gives stormy images their incredible impact. For this reason, your location and viewpoint will be governed by tidal position rather than the sun or time of day.

Winter light is generally bright enough to shoot throughout the day with a shutter speed of at least 1/250sec, which is normally fast enough to capture the full force of the wave as it smashes into the coast. A slower shutter will soften the impact and lose you detail in the waves as a consequence.

When capturing these conditions, you and your gear are exposed to all the elements. A cheap rain cover (1 & 2) helps to protect the camera and lens from sea spray and fitting a lens hood will help keep the front element clear – sea spray can damage your camera and it's difficult to clean off a lens at the best of times. A sturdy tripod is a must, as gale force winds often accompany storms, and a telephoto lens will keep you at a safe distance. Never put yourself in harm's way for the sake of an image.

Making the most of stormy conditions can be a challenge: there are strong winds, spray and varying light but a good place to start is to find a focal point, like this clock tower in Porthleven, which gives a sense of scale.



CAPTURE THE DRAMA OF A STORM

● **FAST SHUTTER SPEED** As the high tide coincided with sunrise, it was hard to keep the camera still so I had to use ISO 400 to maintain a minimum exposure of 1/250sec at f/8 to freeze the crashing waves. Later, as the sun got stronger, I dropped the ISO to 200 to benefit image quality.

● **RECEDING TIDE** Once the tide starts to recede, the scene quickly loses its impact. However, the warm afternoon light falling on the church creates potential for an image with a different appeal.

● **SLOW SHUTTER SPEED** Most of us love a milky water landscape now and again, but stormy scenes really call for fast exposures to intensify the impact of the storm. Lengthening the exposure to 1/5sec at f/13, I think, doesn't do this scene justice.





CAPTURE AN ENVIRONMENTAL PORTRAIT

PROFESSIONAL PORTRAIT PHOTOGRAPHER JONATHAN BIELASKI SHARES HIS EXPERTISE
ON HOW TO LIGHT AND COMPOSE EXCELLENT IMAGES OF PEOPLE AT WORK

CAMERA: FUJIFILM X-T1 / LENS: FUJINON XF 23MM F/1.4R / LIGHTS: ELINCHROM QUADRA RANGER





PRO TIP

Prior to meeting your subject, take time to research their occupation or craft. This will help you build a rapport, give you common ground and make them feel at ease by discussing a familiar topic.

FELL IN LOVE with environmental portraits back when I was a product photographer. After shooting inanimate objects for so long I realised that there was more interest in the people behind the products than in the products themselves. I started out shooting custom motorcycle builders and it grew into a passion and my profession. Environmental portraiture is a more considered approach to recording someone's portrait; it does more than just show you what they look like – a good environmental portrait explains who that person is and what they do. It tells a story.

Environmental portraits are usually shot wider than a standard portrait would be, and include elements in their surroundings and props to show the viewer who that person is and what they do. In environmental portraiture the background is almost as important as the subject themselves.

You can create an environmental portrait of anyone – while photographers often gravitate towards grungy or gritty subjects such as blacksmiths, welders and farmers, office workers, scientists and designers can be just as interesting. The key is to find a background and make it a part of the shot – a desk and a lamp won't cut it – it needs to be considered, interesting and well composed.

REMEMBER THE DETAILS

Alongside the portrait, I like to capture some close up details shots of the subject's tools of the trade. The main image shows a large scene and these little cut-aways allow the viewer to look at things in greater detail.



1 TALK TO YOUR SUBJECT This is the most important part of the process. Get to know your subject; they are the experts of their craft – ask what they do, how they do it, the tools they use and find out what sort of person they are. Explain the shoot and make them feel at ease. My subject here is a fly fisherman who builds his own flies.



2 ARRANGE THE SET Identify the best background and props to use. I look to have a foreground, middle and background in my environmental portraits. We move the fisherman's table to include both the window and fire and position some tools and tackle boxes in front of the table. Everything in the frame should be considered.



3 COMPOSE THE SCENE A focal length of around 23mm on APS-C (35mm on full-frame) is perfect to include your subject's surroundings. I'll often position the subject using the rule-of-thirds; having them off to one side gives the surroundings space to tell the story. Select a wide aperture that renders the background soft, but recognisable.



4 ESTABLISH YOUR EXPOSURE I'm using studioflash, so first I establish an exposure based on the ambient light. Usually I'll underexpose by two or three stops – that's enough to stop lampshades and windows from blowing out, but it retains some shadow detail. Here, I underexpose by three stops to avoid overexposing the fire.



5 BUILD THE LIGHTING Add the lights one by one – you can see the effect that each has and fine-tune it before moving on to the next. I have one flash fitted with a CTO gel outside to mimic sunset (1). An additional gridded flash illuminates the wall behind (2) and my subject and table are lit from camera left by a large Octabox (visible in step 2).



6 HELP THEM RELAX Only after my lighting is ready will I move my subject in. Try to make your subject forget they're having their photo taken – get out from behind the camera! Use a cable or wireless remote release, or mobile app if your camera supports it. Concentrate on the conversation and capturing a natural moment.

SUPER FLY GUY

The final result is a carefully considered image that shows the fisherman at work.

Exposure: 1/15sec at f/4.5 (ISO 200)



PRO TIP

Include props and objects that are relevant to the story, but hide or avoid objects which don't fit with the scene. When your viewer explores the scene everything should be coherent.

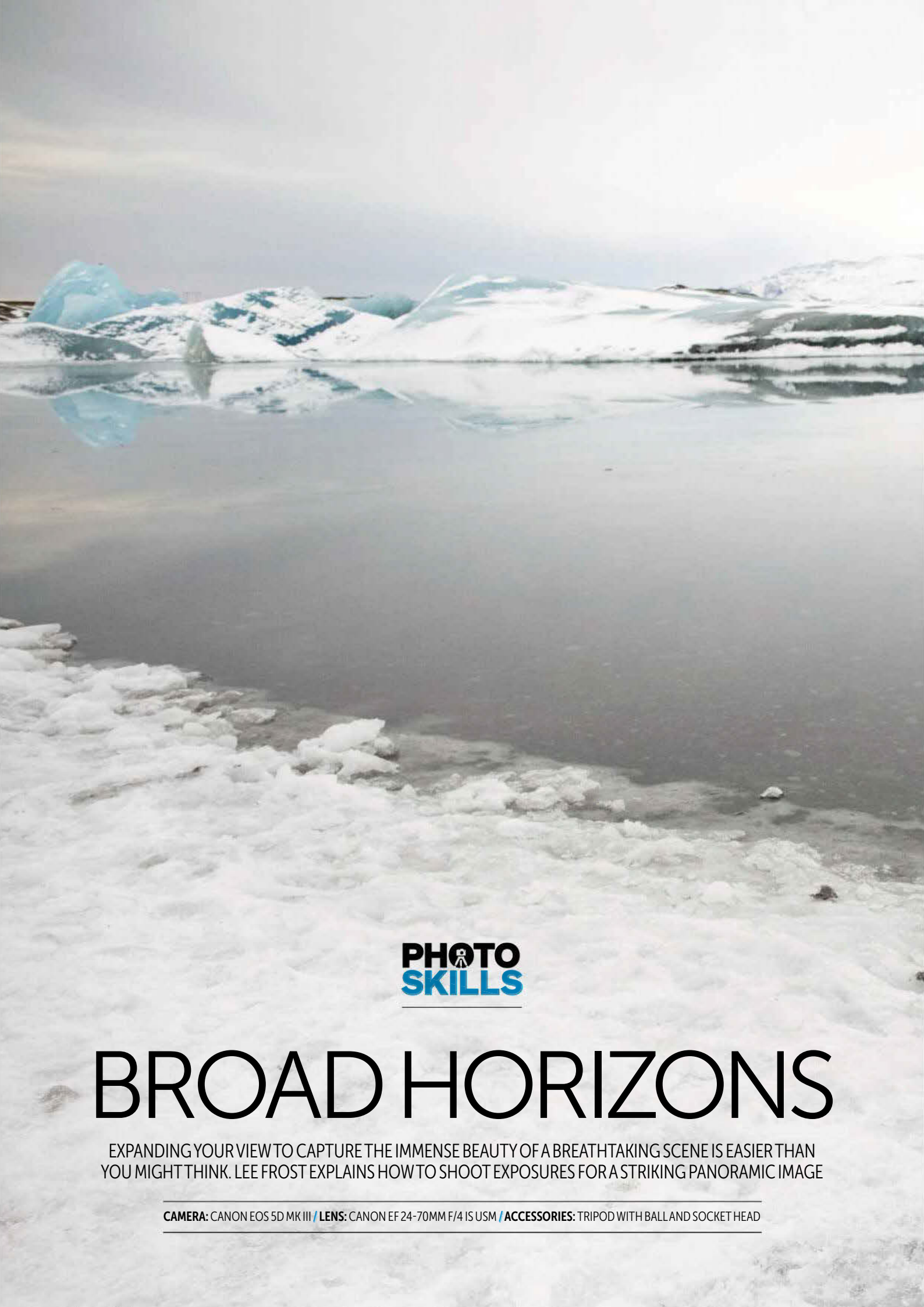


PHOTO
SKILLS

BROAD HORIZONS

EXPANDING YOUR VIEW TO CAPTURE THE IMMENSE BEAUTY OF A BREATHTAKING SCENE IS EASIER THAN YOU MIGHT THINK. LEE FROST EXPLAINS HOW TO SHOOT EXPOSURES FOR A STRIKING PANORAMIC IMAGE

CAMERA: CANON EOS 5D MK III / **LENS:** CANON EF 24-70MM F/4 IS USM / **ACCESSORIES:** TRIPOD WITH BALL AND SOCKET HEAD



PRO TIP

To avoid getting confused about what shots are part of which panoramic sequence, take a shot of your left hand with fingers pointing to the right at the start of the sequence and a picture of your right hand with fingers pointing to the left at the end of the sequence. The images between the two hands belong to the same sequence.



IN THE GOOD ol' days of film, I shot thousands of panoramas using specialist panoramic cameras, such as the Hasselblad XPan and Fuji GX617. In fact, one of the reasons why it took me so long to switch to digital capture was I knew that it would change the way I shot panoramas, quite possibly for the worst. Initially that was the case, but over the years it has become easier and quicker to shoot stunning digital panoramas thanks to big improvements in the software required to do the job.

The basic idea behind digital panoramic photography is that you shoot a sequence of individual images then use specialist software to 'stitch' them together into one elongated frame. There are various third-party applications available to do this, such as PTGui (www.ptgui.com) and Realviz Stitcher (www.realviz.com), but I favour Photomerge (photomerge.en.softonic.com), which is part of Adobe Photoshop. Early versions were poor; but from CS5 onwards it's brilliant.

Subject matter for panoramas is personal preference. I mainly shoot landscapes, but architecture, street scenes, interiors, gardens or any other subject where there's interest across a wide angle-of-view will be suitable.

The crucial thing is to make sure that there are interesting elements in the composition from start to finish. Scanning a scene from left to right with the camera will give you an idea if it's going to make an interesting panorama or not. It's possible to shoot panoramic images with an ultra wide-angle lens if the scene contains foreground interest but, equally, you can use a telezoom to crop in to a more distant part of the scene. I particularly like scenes that contain water



1 LEVEL THE TRIPOD Set up your tripod and make sure the head is level so that when you rotate the camera between shots it doesn't go out of square. I used the bullseye bubble on my Gitzo levelling base to ensure the tripod head was perfectly level.

as reflections add interest. Ranges of mountains and hills also works well.

The impact of a panoramic comes largely from the planning stage. The exposure and White Balance for each frame must be the same, otherwise the stitching software will struggle to do its job; use manual exposure mode and apply a fixed White Balance like Daylight. If you use AWB, you need to sync the colour temperature during Raw processing so it doesn't fluctuate depending on the frame. It's best to use a tripod, too, so that you keep the camera level between frames, otherwise you may need to crop the final stitch making it likely that you'll lose important elements. Avoid moving subjects too, such as drifting clouds, moving water, traffic and people in urban scenes, as they make seamless panoramas harder to achieve.



2 LEVEL THE CAMERA Use a hotshoe spirit level, or your camera's internal digital spirit level (if it has one) to ensure that the camera is straight. This two-stage levelling process should ensure the camera doesn't tilt as you move it across the scene.



6 START SHOOTING Re-position the camera to frame the far left of the scene, focus the lens manually and shoot the first frame. Move the camera slightly to the right and take the second exposure. Aim to overlap the frames by 30-40% each time. Repeat until you reach the end of the scene.



PANORAMIC BEAUTY

For vast sweeping scenes, nothing equates to the impact that you can get from a well-exposed panoramic image.

Exposure: 1/10sec at f/16 (ISO 100)



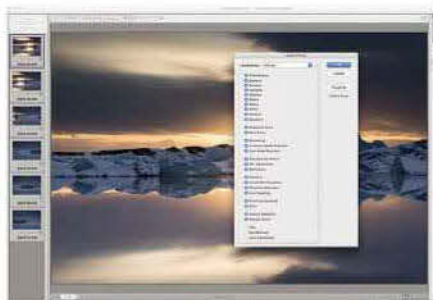
3 ATTACH FILTER If you need to use a neutral density grad to stop the sky from overexposing, position it on the lens. Never use a polariser for stitched images as polarisation varies across the sky and will create uneven bands of dark tones.



4 SWEEP THE SCENE You can shoot with the camera in portrait format to maximise image resolution, but I usually stick with landscape format as the files are more than big enough. Do a test run to ensure you don't crop anything important out the image.



5 SET THE EXPOSURE Take a shot of an average part of the scene – not the lightest nor the darkest – check the image and histogram and if all looks okay, set that exposure in manual mode so you use the exact same exposure for each frame.



7 BATCH PROCESS THE FILES Once home, select all the images in the sequence and batch process the Raw files. Synchronise the files by selecting them all and pressing the **Synchronise** button in ACR – any changes you make to one will be made to all. When you're happy, save the images as TIFF files.



8 MERGE THE IMAGES Open Photoshop and go to **File>Automate>Photomerge**. Select the layout style you want to use: **Auto** works fine. Click on the **Use** tab, then **Browse** and choose the images you want to stitch. Click **OK** and let Photomerge work its magic. Flatten the layered image (**Layer>Flatten Image**) and crop.





SciFi Fashion Shoot

Hasselblad H5-50D,
80mm/2.8 at f16.
2 x Broncolor Strip Lights.
1 x 6ft fluorescent tube.

Filter used:
0.9 ND ProGlass

As images go, this was one of the more complex ones. I wanted to capture this in one shot and to do so required a fluorescent light tube swirling around the model on an 11 second exposure combined with a burst of flash from my studio lights to illuminate the model correctly.

I'd determined an exposure of f16 for the flash but the fluorescent tube was too bright, so I applied a LEE 0.9 ND ProGlass filter (3 stops) for part of the exposure and then fired the flash immediately after an assistant switched off the fluorescent tube. The model held her pose still and the result hopefully speaks for itself. Once again LEE Filters were an important part of the success of this image.

Watch the video of the shoot and technique here:

www.karltaylorportfolio.com/film-video



Karl Taylor
www.karltaylor.co.uk



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SHOOT AT EXTREME ISO

HAVE YOU EVER USED YOUR DIGITAL CAMERA AT ITS MAXIMUM ISO RATING?
AS LEE FROST REVEALS, YOU CAN USE HIGH LEVELS OF NOISE TO YOUR ADVANTAGE

CAMERA: CANON EOS 5D MK III / LENS: CANON EF 17-40MM F/4L USM & EF 24-70MM F/2.8L USM



ONE OF THE most impressive improvements seen in DSLRs of late is the enormous ISO range on offer, and the amazing image quality that can be achieved at high ISO. In the past, setting your camera to an ISO over 800 and certainly 1600 was a dreadful idea as the images suffered from terrible noise, muddy shadows and flat colours. But all that has changed and the latest DSLRs can be used confidently at ISO 3200 or ISO 6400 without major noise issues. I know, I've done it many times. Even more astounding is the level to which the ISO range now extends. My Canon EOS 5D Mk III has an effective maximum ISO of 102400!

Despite the massive advances in high ISO image quality, few photographers regularly shoot at ISOs higher than 400. To be fair, most of the time you don't need to because light

levels are high enough to enable lower ISOs to be used, and if not, you can use a tripod. By avoiding the upper end of the ISO range, however, you're missing out on a new area of creative low-light photography that has only come into existence because the latest DSLRs are so capable. It's now possible to take successful shots in situations that a few years ago would have been out of bounds, such as handheld photography at night.

To put this into perspective, if the correct exposure at ISO 100 was two seconds at f/4, at ISO 25600 it would be 1/125sec. That's a whole different ball game. Although the payback for shooting at such a high ISO is images that exhibit obvious noise and grain, if you shoot the right kind of subject or scene it can actually enhance rather than spoil the image – pictorially, grain can look fantastic.



1 SET THE ISO Adjust the ISO rating to what you think is a suitable level for the conditions you're in. The 'faster' your lens is, the lower the ISO, so if you're using a 50mm f/1.8 lens wide open, you can use a lower ISO than if you're using a 17-40mm f/4 zoom, say, and maintain a decent shutter speed.



2 TAKE A TEST SHOT In this case the first shot suffers from camera shake because the shutter speed at ISO 3200 was too slow for safe handholding – just 1/15sec at f/2.8. Increasing the ISO to 25600 increases the shutter speed to 1/125sec, which gets rid of camera shake.



3 ADOPTING A STABLE STANCE This reduces the risk of shake when you're handholding in low light. Stand with your back straight, your feet slightly apart, tuck your elbows into your side and cup the lens with your left hand. Gently squeeze the shutter release rather than jabbing it.



4 RETAKE THE SHOT With a higher ISO and faster shutter speed the shot works fine – it's nice and sharp this time. It's noticeably grainy due to the high ISO noise, but not too bad considering that it was taken at ISO 25600! If you like grainy images then you'll be happy with this.



5 APPLY NOISE REDUCTION If you don't like grain you could enable High ISO Noise Reduction in your camera's menu to help minimise noise. A better option is to apply noise reduction during post-production. While it will reduce noise, it will also soften detail.



6 BOOST CONTRAST High ISO images often look flat, so during post-production, increase contrast by adjusting the Tone Curve or other controls available in your Raw processing software. If the shots are taken in artificial lighting, experiment with the White Balance controls, too.



7 CONVERT TO BLACK & WHITE Shots taken at extreme ISO often don't work in colour due to noise and poor colour rendition. Converting to black & white will solve this problem and produce stark, gritty images that look fantastic. I used the Contrast and Structure sliders in Silver Efex Pro.



TAKE YOUR ISO TO THE MAX

The very highest ISO settings in your DSLR may be labelled H, H1, H2, H3 or something similar. They're not true ISOs: they're the highest numerical ISO that is underexposed to effectively give an even higher ISO, then corrected in-camera. In my Canon EOS 5D Mk III, the highest numerical ISO is 25600, but it offers H1 (ISO 51200) and H2 (ISO 102400) settings. In reality, H1 is ISO 25600 underexposed by a stop then corrected and H2 is ISO 25600 underexposed by two stops then corrected. Image quality falls rapidly if these settings are used because when you underexpose a digital image you get increased noise and reduced shadow density. Are they worth using? Definitely. The results will be as grainy, but they push the boundary of handheld photography to new limits, so it's worth experimenting with. This shot was taken at ISO 102400!



COME ON, FEEL THE NOISE!

Push your digital SLR to the limit and access image potential that would have otherwise been impossible without a tripod!

Exposure: 1/100sec at f/4 (ISO 25600).



Create a cinematic effect

WE CAN'T PROMISE YOU FAME AND FORTUNE, BUT HERE'S HOW TO MAKE YOUR IMAGES LOOK LIKE THEY'RE STRAIGHT FROM A HOLLYWOOD MOVIE!

PRESS PAUSE DURING a blockbuster movie and take a moment to study the image in front of you – even as a still shot it instantly looks like a scene from a movie doesn't it? Films have a certain aesthetic to them and this can usually be attributed to two main aspects handled during the 'grading' of the film – contrast and colour. We're going to aim to replicate that movie look in a still image.

Before you start, it's a good idea to seek out frames from movies that you want to replicate. By studying the colours used you'll gain a better understanding of what it is that makes the film look the way it does. A common theme is to make an image literally look cool by removing reds and



adding a blue or teal tint to the shadows, which complements the naturally warmer skin tones. While replicating the exact look of a movie is a delicate process, you can get close by following a few steps in Photoshop.



1 ADD CONTRAST Add a Curves adjustment layer (**Layer > New Adjustment Layer > Curves**). In the Layers palette set the **Blend Mode** to **Luminosity**. Rename the layer 'Contrast' by double-clicking on its name in the Layers palette. Then, in the Adjustments palette create an S-curve to add contrast. As the Blend Mode is Luminosity, only the contrast is affected and not the saturation.



2 START GRADING Create another Curves layer, as before – rename this layer 'Colour'. Set this layer's **Blend Mode** to **Color** and head back into the Adjustments palette. Select the **Red** channel and use the **black point** slider at the bottom of the graph to remove red from the shadows. Then, click once in the centre of the graph – this retains the colour in the mid-tones.



3 CONTROL CURVES Switch to the **Green** channel. Drag the point in the bottom left corner upwards to add green to the shadows. Click again in the centre to retain the mid-tones. Finally select the **Blue** channel – drag the bottom point upwards to add blue to the shadows. Add yellow to the highlights by moving the top point down. Click again in the centre to set the mid-tones.



BLOCKBUSTER RESULTS!

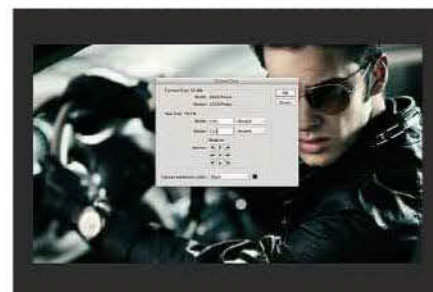
This effect works well with images that look slick and dramatic, such as this one. Give it a try today!



4 ASSESS CHANGES By clicking on the eye icon next to the Colour layer in the Layers palette you can turn that layer's visibility on and off to assess the effect – tweak the Curves graph if required. Once happy, add another Adjustment layer, this time selecting **Channel Mixer**. Set this layer's **Opacity** to around **35%** – this controls the saturation and contrast of our image.



5 DESATURATE COLOURS In the Adjustments palette use the **Preset** menu to choose a suitable effect for your image. We've found that the Orange, Red and Yellow filter presets tend to work best. These filters will desaturate your image and add contrast – the effect can then be easily adjusted using the sliders below, or by increasing or decreasing the **Opacity** of the layer in the Layers palette.



6 CROP AND FRAME A final step to give your image that movie feel is to crop it into a different ratio and add a matte. Use the **Crop tool** and apply a **16:9** (widescreen) or **2.35:1** (cinema) crop using the top menu bar. Once done, go to **Image > Canvas Size**, change the unit of measurement to **Percent** and set the **Height** to **125**. Change the **Canvas extension colour** to **Black** and click **OK**. The End!

Expert critique

WANT YOUR SHOTS CRITIQUED BY THE *DIGITAL SLR PHOTOGRAPHY* EXPERTS? SEND THEM TO DSLPHOTOSUBMISSIONS@DENNIS.CO.UK

DIANE ➡

by Katie Michel

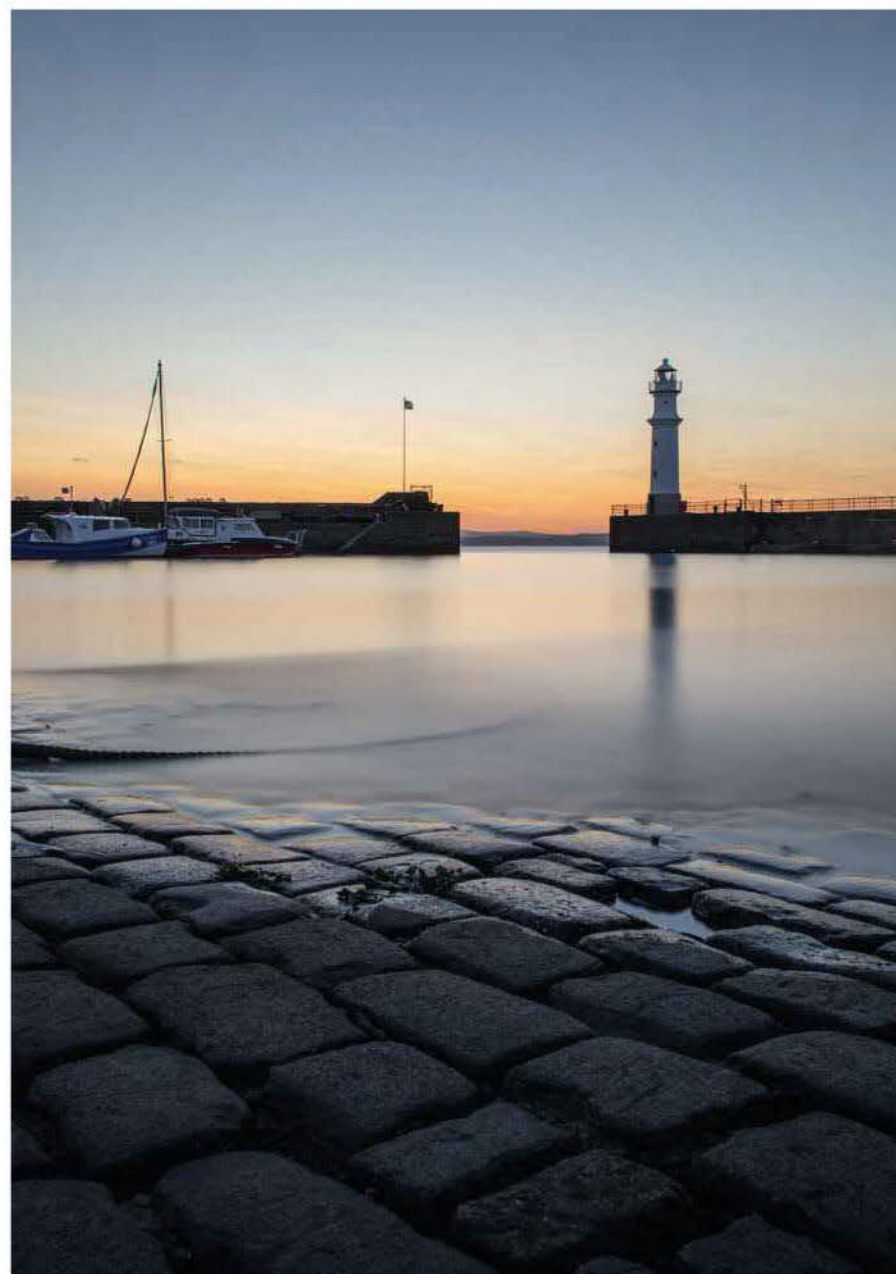
Nikon D3100 with NIKKOR DX 18-55 mm f/3.5-5.6 lens.
Exposure: 1/160sec at f/3.5 (ISO 400).

What we think: Katie has captured a nice portrait, thanks in part to clever use of the subject's outfit – we suspect Katie was holding the other end of the scarf, making it look as if it was blowing in the wind. It's a clever trick that fills the space with colour, adds depth and directs your view to the subject. The processing here mimics the on-trend film look, but we'd scale back that faux grain – digital grain isn't as attractive as film grain so should be used sparingly.

PORTRAIT EXPERT *Caroline Schmidt*



"I rather like this portrait by Katie; the use of red is powerful for grabbing attention and the piercing eye contact retains the viewer's gaze. The opacity of the fabric breaks the foreground in to different shades, which was essential to the shot's success, as had it been a dense, light-blocking fabric it wouldn't have worked half as well, nor if it had been in focus. I love the unconventional crop, too, and even the editing doesn't bother me as the film-effect works with the shot, though the digital grain is on the heavy side. A slightly tighter crop to eliminate some of the red may have strengthened the composition further."



➡ NEWHAVEN COBBLES

by Keith Tucker

Nikon D3100 with NIKKOR DX 18-55 mm f/3.5-5.6 lens.
Exposure: 1/5sec at f/13 (ISO 200).

What we think: This is a very attractive shot. Keith has positioned his camera close to the ground to capture the lighthouse in the bay's reflection. The inclusion of the cobbles adds foreground interest. There's not much interest in the sky – angling the camera down to include more foreground and less sky might have improved the composition. Had the cobbles been wet, they would have reflected the light and colour in the sky – next time add a quick splash of water!

Why it works

- ✓ Good use of foreground interest
- ✓ Backlighting complements the scene
- ✓ Golden hour adds plenty of colour



LIBERTYVIEW

by Clifford Darby

Nikon D3200 with NIKKOR DX 12-24 mm f/4.5-5.6 lens.
Exposure: 1/500sec at f/11 (ISO 360).

What we think: New York, New York! This is a classic shot of the Big Apple and one that instantly transports you onto that Staten Island ferry! Clifford's composition is spot on, leaving plenty of room for that big, brooding sky and those imposing storm clouds. The highlights have been controlled nicely, retaining plenty of detail – we suspect this was slightly underexposed in camera and 'dodged' during processing to add shadow detail. Great shot Clifford!

Why it works

- ✓ A classic viewpoint that's easily identifiable
- ✓ Big sky composition adds drama
- ✓ Processed to make the best of the scene



Expert critique

ABERDOUR ➔

by Steve Pigott

Nikon D3100 with NIKKOR DX 10-24 mm f/3.5-4.5 lens.
Exposure: Five seconds at f/11 (ISO 100).

What we think: Steve has captured a striking silhouette of the old pier at Aberdour, in Scotland. There's enough detail in the foreground rocks to hold your interest briefly before your eye is led to the pier's skeletal frame. The long exposure renders a murky reflection of the pier below and smooths out the tide. Steve's choice of black & white suits the scene, but we're intrigued to see what that sky looked like in colour – we suspect the colour version would work just as well, if not better.

“THE COMPOSITION IS STRONG, WITH THE FRAMES OF THE PIER CARRYING THE EYE INTO THE SCENE”

LANDSCAPE EXPERT *Lee Frost*



“For me, black & white was definitely the right choice for this image as it enhances the dereliction of the scene. Colour can all too easily make an image look pretty, but this shot is all about mood and capturing that sense of decay and abandonment. The composition is strong, with the frames of the pier carrying the eye into the scene. That said, I'd love to see the view from the shore looking straight towards the pier from in front of that first frame – to capture the pier remains floating in space, surrounded by sea and sky. I've no idea if there was access to do this, but whenever I photograph a pier I always try to get underneath it as the symmetry and repetition look fantastic. A longer exposure (via a ten-stop ND filter) would have recorded more movement in the water and sky and added to the mood.”



LOUGH TAY, WICKOW, IRELAND ➔

by Helen Mulvey

Nikon D5100 with NIKKOR DX 18-55mm f/3.5-5.6 lens.
Exposure: 1/50sec at f/11 (ISO 100).

What we think: You'd be forgiven for thinking that this was taken in New Zealand because of the beautiful blue sky. What a stunning view! Helen's composition is good, filling the top third with sky and wisps of white clouds. but it could be better. If she had moved to the left – positioning the distant peak between the slopes of the hills in front, it would have strengthened it. Helen used a polarising filter, which brings out the blue sky and lush surroundings.

Why it works

- ✓ Elevated viewpoint shows scale
- ✓ Balanced composition
- ✓ Polariser saturates sky and foliage





SKY ON FIRE ➔

by Scott Hammond

Canon EOS 6D with Canon EF 17-40mm f/4L USM lens.
Exposure: 1.3 seconds at f/16 (ISO 100).

LANDSCAPE EXPERT *Ross Hoddinott*



"I love ruins, so this image appeals to me. The conditions are lovely – an amazing sky and lovely warm light. Achieving a good exposure in these conditions, when you are shooting towards the sun, is far from easy. Scott has controlled the light very well, and produced a well exposed and authentic shot. If I'm honest, the composition doesn't excite me – I would have preferred to see more of that sky, as opposed to the rock and grass in the foreground. However, it is certainly a nice shot that I could imagine being published to promote local tourism."



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Profoto present a new system of compact off-camera flashes and Light Shaping Tools, designed for fast and easy on-location photography

The most attention-grabbing item in the Off-Camera Flash system is the new B2. The B2 is a lighter, more portable counterpart to the B1. The B2 consists of a battery pack and a head. The battery pack can be put on the shoulder or hip, while the head is small and light enough to be mounted onto a monopod or a bracket on the camera. This will allow the photographer to stay moving. If that is not necessary, both the pack and head can be put on a stand and the B2 can be wirelessly controlled from the camera. This makes the B2 the world's first off-camera flash that can be used both on and off-camera.

In addition, the B2 has all the benefits that made the B1 an outstanding success. It has TTL. It has HSS. It is fast enough to keep up with your camera and five times as powerful as the average speedlight. It can be used with the entire range of Profoto Light Shaping Tools. All this in a head with the same size and weight as a speedlight.

The Profoto Off-Camera Flash system also includes the new OCF Light Shaping Tools. The OCF Light Shaping Tools are smaller and more lightweight. They also consist of fewer parts and use smart, patent-pending solutions that make them fast and easy to mount and use. The assortment includes four new Softboxes, a new Grid Kit, a new Snoot and a new Barndoor.





COASTAL COACHING

EACH MONTH WE TAKE ONE *DIGITAL SLR PHOTOGRAPHY* READER AND PAIR THEM WITH A LEADING PROFESSIONAL FOR AN EXCLUSIVE ONE-TO-ONE PHOTO WORKSHOP. THIS MONTH, PRO PHOTOGRAPHER ROSS HODDINOTT TAKES SINGER PAUL POTTS TO THE GOWER PENINSULA WITH THE AIM OF IMPROVING HIS COASTAL LANDSCAPE PHOTOGRAPHY SKILLS

THE EXPERT: *Ross Hoddinott*



Ross is one of the UK's leading landscape photographers and author of eight books as well as winner of multiple photography awards. Living on the North Cornish coast, Ross is no stranger to shooting stunning coastal scenes and is well qualified to guide Paul. He's secretly hoping for singing lessons in return...

Ross's kit: Nikon D810, NIKKORAF-S 17-35mm f/2.8D IF-ED, NIKKORAF-S 24-70mm f/2.8G ED, Lee Filters solid ND filters and ND grads

THE PUPIL: *Paul Potts*



Paul is best known for his appearance on *Britain's Got Talent*, the television series that helped to launch his recording career. His day job keeps him pretty busy, but when he's not travelling the world and performing to hundreds of thousands of people, he likes to escape from it all by travelling the UK photographing landscapes.

Paul's kit: Nikon D800E, NIKKORAF-S 14-24mm f/2.8G, NIKKORAF-S 24-70mm f/2.8G ED, Lee Filters solid ND filters and ND grads

NOT CONTENT WITH being a multi-platinum recording artist with more than two-million album sales, professional singer Paul Potts has also set his sights on improving his photography skills, and has enlisted the help of *Digital SLR Photography*, along with leading UK outdoor photographer and Nikon UK ambassador Ross Hoddinott to help him do so.

Paul's passion is landscape photography and, living in Port Talbot, he is fortunate to have the stunning South Wales coastline on his doorstep. He's also a stone's throw from the Gower peninsula near Swansea, the UK's first designated Area of Outstanding Natural Beauty and the location for this month's workshop. Ross tells us how they got on...

CHALLENGE 1: SUNRISE AT THE MUMBLES

"THE GOWER PENINSULA offers fantastic choice when it comes to coastal locations, but few work better for a dawn shoot than The Mumbles, an east-facing headland that looks out across Swansea Bay towards Paul's home town of Port Talbot. As a landscape photographer, great images often rely on great conditions, but on the day of our shoot, the weather wasn't looking too favourable. While cloudless, clear conditions offer little in the way of interest in the sky, they are preferred to the heavy cloud, rain and a biting wind that was forecast for Paul's workshop. However, as I met Paul nearby to travel to The Mumbles, there was a glimmer of colour in the sky – there was still hope.

"Upon arriving at Mumbles, I advised Paul to set up quickly to find his composition. With the lighthouse acting as a natural focal point, finding good foreground interest was the key and, as our visit coincided with a receding tide, the rocks that adorn the beach would be perfect, with the tide swirling around them. Choosing the shutter speed is very important,



as is timing – triggering the shutter as the water recedes makes for more attractive motion than when the waves are incoming.

"I encouraged Paul not to include too much rock to the left of the frame, and to position the lighthouse just left of centre, leaving some space to the right of the frame. We set about identifying good arrangements within the rocks, however the tide was receding at such a rate that Paul was only granted moments with each composition before having to move and set up again. Wellies were an essential bit of kit as we'd quite often have to step out into the water to give Paul a bit longer with each composition before the tide retreated again, leaving the rocks in the foreground land-locked.

"With the bitter wind rolling in, keeping the lens free of sea spray became a routine chore, as did keeping our hands warm! After trying various positions, Paul identified a composition that worked perfectly, with a pleasing foreground arrangement and good separation between the rocks. Although the clouds were still looming, the sun had painted the sky a glorious pink, which contrasted nicely with the blue foreground tones. A cracking shot in the bag, it was time to pack up and head for our next location."



CHALLENGE 1 Pro verdict

"I love the tone, mood and balance of this shot – in fact, it's one of the best I've seen of this location. The rocks toward the bottom left corner help lead the eye into the frame, while the naturally long exposure (due to low light) has rendered the water as an ethereal milky blur. Placing the lighthouse just left of centre creates a more stimulating composition."

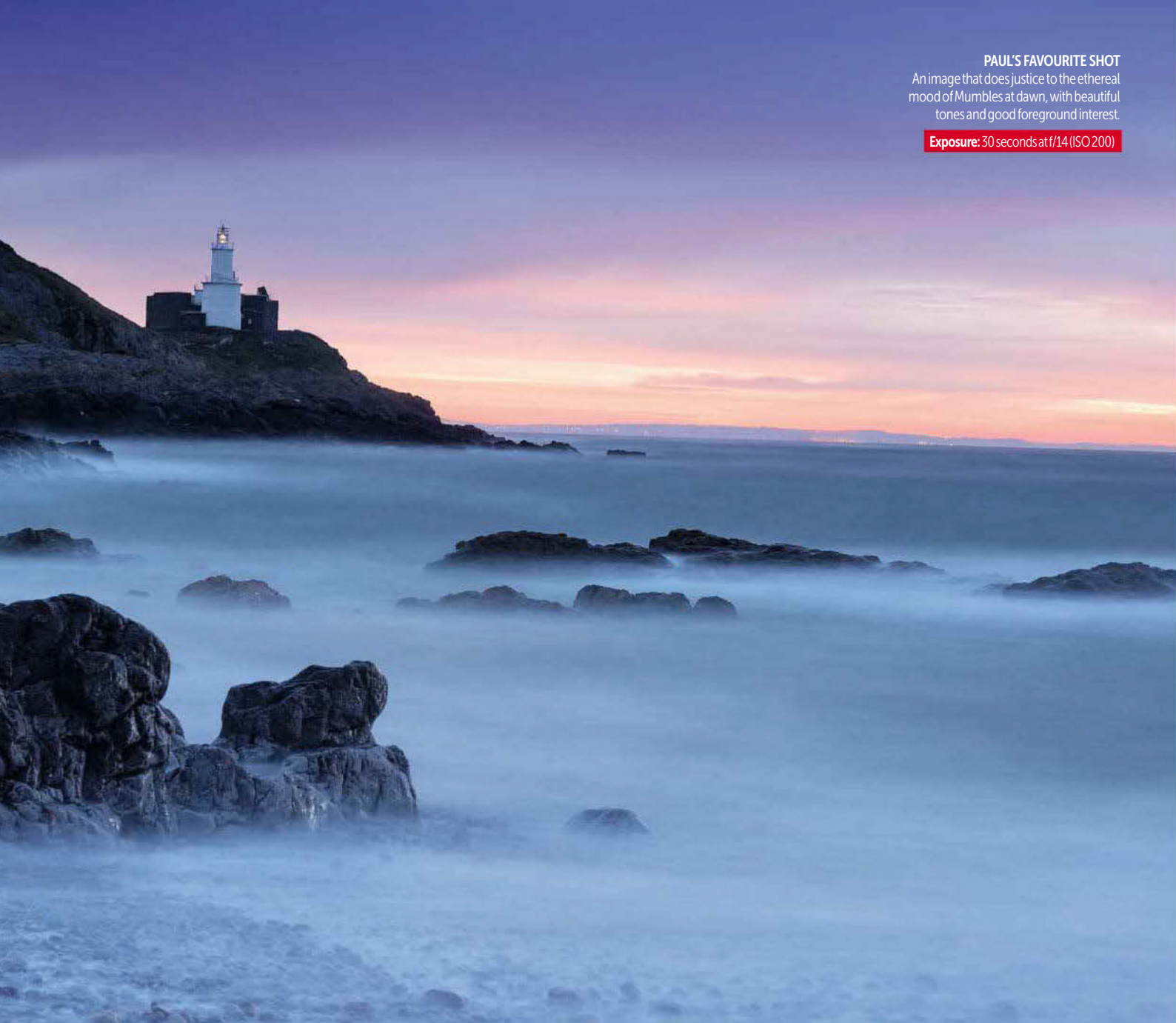
WITH THE LIGHTHOUSE ACTING AS A NATURAL FOCAL POINT, FINDING GOOD FOREGROUND INTEREST WAS THE KEY



PAUL'S FAVOURITE SHOT

An image that does justice to the ethereal mood of Mumbles at dawn, with beautiful tones and good foreground interest.

Exposure: 30 seconds at f/14 (ISO 200)

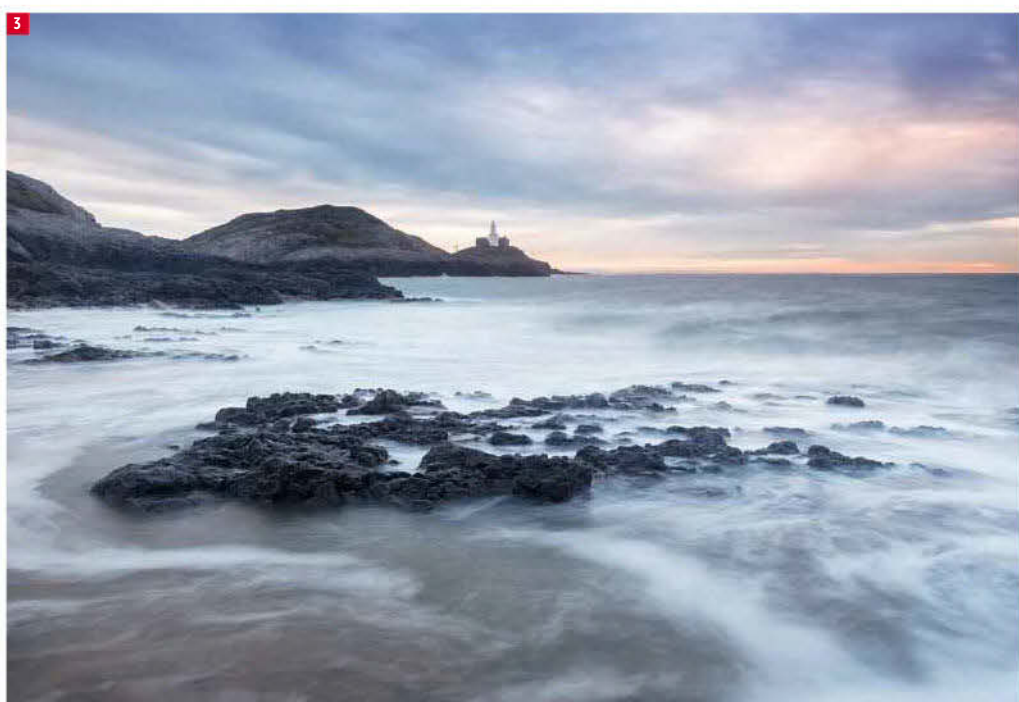


1) Planning ahead helps avoid surprises – Ross uses the UK Tides mobile app to check the tide times at Mumbles. 2) Ross offers compositional advice. 3) Triggering the shutter as the tide recedes creates more pleasing water motion.



WATCH OUT FOR SPRAY

When shooting near the coast keep a check on your lens's front element and/or filters for signs of sea spray, especially on windy days. If left unattended the water will not only degrade image sharpness, but will also leave small salt deposits on the glass. Keep a clean micro-fibre cloth close to hand and wipe the lens every few minutes to keep the front element clear.





“POSITIONING THE WRECK SO THAT THE HULL JUTS PURPOSEFULLY ABOVE THE HORIZON ADDS HEIGHT TO THE COMPOSITION”



CHALLENGE 2: HELVETIA WRECK, RHOSSILI

"Our second location of the day would be the vast expanse of Rhossili beach on the southwestern tip of the Gower peninsula. At a glance, this four-mile stretch of beach offers little in the way of interest for photographers, however at low tide the skeletal frame of the Helvetia emerges, a Norwegian barque shipwreck that beached at Rhossili in 1887 – a magnet for photographers if you're feeling up to the long, steep descent down to the beach.

"As the tide was receding, the wreck had fully emerged by the time we arrived. The receding tide had also cleared the beach of any footprints from the previous day's dog walkers and surfers, giving us a blank canvas. I advised Paul to approach the wreck from one direction, being careful not to walk closer than absolutely necessary so not to leave fresh prints in the sand. With the dull, overcast sky above, Paul agreed that a composition focusing on the wreck would



1) Ross checks the histogram to make sure that no highlight detail is lost. 2) Paul identifies an alternative composition nearby using three posts. 3) Paul experiments with different camera heights to find the best angle to shoot from. 4) In such dull and overcast conditions, Ross advises Paul to shoot with a black & white conversion in mind.



be best, and that the final image would suit a black & white conversion. Setting up his tripod, Paul explored different camera heights – I encouraged him to get close and shoot wide, looking for separation between the elements in the frame to ensure that none of the wreck's ribs awkwardly overlapped. Positioning the wreck so that the hull juts purposefully above the horizon adds height to the composition.

"As the wind was strong on the beach, Paul fitted a Lee Filters Little Stopper, which offers six stops of filtration, to extend the exposure time and smooth out the ripples in the pools surrounding the wreck. As the sky was dull and overcast, I explained to Paul that it would be beneficial to over-grad the scene, to add drama and interest in the clouds. Exposing the image to the right ensures that



PAUL'S FAVOURITE SHOT

As well as the 0.6ND hard grad, Paul added a digital grad before converting the image to monochrome in Nik Silver Efex.

Exposure: Ten seconds at f/16 (ISO 100)



there's plenty of detail in the shadows, but it's important that Paul also keeps an eye on the histogram, to ensure that he doesn't lose the detail in the light sand. Fortunately the D800E offers great dynamic range, allowing Paul to reveal shadow details, while retaining the highlights. As the shot is dependant on the wreck, I advise Paul to focus using LiveView, which he does – zooming in and checking for sharpness before pressing the shutter."

CHALLENGE 2 *Pro verdict*

"Given just how uninspiring the sky was by the time we reached Rhossili, I think Paul has done a wonderful job with this shot. We worked very hard together to achieve this lovely flowing and precise composition, which directs the eye beautifully around the frame. Due to the lack of colour in the scene, conversion to black & white was a logical decision. Paul has processed the shot sensitively, giving the sky a little extra attention to make it more interesting."

WHY SHOULD I USE FILTERS?

While graduated filters can be applied during post-processing, using optical filters on location is still the preferred method. Digital grads can recover a blown out sky if the detail is there, whereas optical filters allow you to extend your camera's dynamic range. By exposing for the shadows and controlling the highlights with a grad filter, you're recording a wider tonal range than might be possible without the filters. This effect can then be built upon digitally if you wish, as Paul has done in his final image.



NO FILTER



ND GRAD FILTER





CHALLENGE 3: WORM'S HEAD, RHOSSILI

"Our final shot for the day, and an area that Paul wanted specific guidance on was making the most of a striking sunset. We've all been there – when presented with a stunning display of colour and light it's difficult to know how to best do justice to the scene before the light wanes. Our chosen location was the imposing headland of Worm's Head, which overlooks Rhossili beach.

"Thankfully by this point the cloud had started to break, so we made our way down to the rocky shore at Rhossili around an hour before sunset to give us time to find a good composition. There was some colour and warmth in the sky, so our hopes were high for a good end to the day. With Worm's Head acting as a harness for the horizon, we set about finding good foreground interest for Paul's images. As the waves crashed around and flooded the surrounding rocky pools, I advised Paul to look to use the swirl of the water in the foreground to add motion to the shot.

"As with our dawn shoot, the speed at which the tide moved was keeping us on our toes – even more so now as the tide was coming in, causing us to retreat after every few frames. Safety is important, as is where you rest your kit bag! It's easy to become trapped by an onrushing tide, especially when it approaches as fast as it does here.



“AS WITH OUR DAWN SHOOT, THE SPEED AT WHICH THE TIDE MOVED WAS SET TO KEEP US ON OUR TOES”

"I told Paul to use filters to get a suitable exposure – starting with ND grads to balance the foreground and sky before finding a suitable shutter speed to capture good motion. In the end, Paul used a three-stop ND grad to achieve a good exposure length. The key when shooting water motion is to shoot large sequences, as every frame will look different – you can then choose your favourite later on.

"The temptation when shooting sunset is to point towards the light, however it's also important to consider what's behind you, as the sky in the opposite direction often delivers interesting muted colours. Pointing back up the beach, with the sun behind us

1) Ross suggests to Paul that his final image might work better in portrait format, using the water as a lead in line. 2) Paul carefully adjusts his grad filters, using LiveView to judge the effect, before capturing the shot. 3) Looking back up the beach, Paul captures a lovely shot with muted tones.

netted Paul one of his favourite shots of the day, with the pink and orange colours from the sun reflecting off the foreground rocks and distant cliffs.

"As the sun disappeared below the horizon we kept on finding new compositions – often the best conditions appear later on so it's wise not to pack up too early. Pointing out a gully between two rock formations, I show Paul how to use the rushing water as a lead-in line. Composing the frame in portrait orientation allows room for the water to flow through the composition, leading your eye up towards the headland. As the light finally fades we pack up and begin the ascent back to the car – given the changeable weather we've had a successful day's shooting!"

CHALLENGE 3 Pro verdict

"With the tide coming in quickly, we had to work fast and efficiently. As soon as we saw this gully, we knew it would work well. Paul triggered the shutter at just the right time to capture the water flowing right into the corner of the frame. I love the subtle warmth in the sky and Worm's Head harnesses the composition perfectly. Another great image!"



WORKSHOP SUMMARY: Paul Potts



"I am largely self-taught and in spite of making good progress, it's great to get professional input. My day with Ross helped me to fine-tune my eye to create more dynamic compositions. I think the most striking technique that I picked up was to shoot waves as they recede to demonstrate their energy, and also not to go back to bed if the weather doesn't look promising, as there's always potential out there! I have a lot of kit, as a result, my wife is pushing me to do more with my images – Ross has also encouraged me to exhibit my work, and it's great that someone of Ross's stature thinks my photography is at a level to consider this option."



PAUL'S FAVOURITE SHOT

One of the final frames of the day, just before the colour faded from the sky. The rushing tide creates a lead-in line towards the headland and fiery sky.

Exposure: Three seconds at f/11 (ISO 100)

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ONE BIG HAPPY FAMILY

GONE ARE THE DAYS OF HEADING TO A HIGH STREET STUDIO FOR THE ANNUAL TWEE FAMILY PORTRAIT POSED IN 'SUNDAY BEST'. TODAY'S PORTRAITS EMBRACE THE CHAOS, CONNECTIONS AND, MOST IMPORTANTLY, THE FUN OF FAMILY LIFE. WHETHER IT'S AT HOME, IN A STUDIO OR IN A STUNNING LOCATION, FAMILY PORTRAITS NEED TO BE ENERGETIC EXPERIENCES, NOT AN EVENT OF FORCED SMILES AND STATIC POSES. IT'S ABOUT CREATING REAL FAMILY MOMENTS AND CAPTURING THEM WITH FLARE, CREATIVITY AND IMPERFECTION. IN THE FINAL INSTALMENT OF *FAMILY ALBUM*, WE SHARE IDEAS AND ADVICE ON PHOTOGRAPHING ITS CHAOS, JOYS AND THE EVERYDAY LIFE...

Words: CAROLINE SCHMIDT



1 *Love the details*

Capture bare feet and messy faces, the curls and the flower picking, the playtime and quiet time; literally capture the children's imagination to record those special windows into their childhood. It's also the little acts of intimacy, such as dad kissing mum on the forehead, the way a father holds his child or even siblings telling secrets that make memorable portraits. Set these scenes up in the right light and they can be magical.



BRETT HARRINNESS



KATE HOPEWELL-SMITH



MY FOUR HENS PHOTOGRAPHY

2

It's child's play

Having siblings stand and smile will last seconds, if you're lucky. You should find activities that engage them like picking flowers, huddling in a blanket, playing games or even competing for who can jump the highest. Move quickly from one thing to another so they don't have time to think about what it is you're making them do. Holding hands, hugging and finding ways to make them laugh together can create natural and beautiful images. Try asking parents to step away so you can connect with the children as it may help their characters shine through.



MY FOUR HENS PHOTOGRAPHY

3 *Expect the unexpected*

Ask everyone to hold hands, cuddle, kiss, talk to one another so that they aren't looking at the camera. Families need direction, as while it's the spontaneous moments that make the best portraits – you can't leave these 'moments' to chance. Try to keep a session fast paced so family members are occupied and guide them into the best light and a flattering pose, then let them move around. Encourage them to tickle their children, play tag or take a walk. The first few frames might be formal but they'll loosen up. To capture the adjacent image, pro Kate Hopewell-Smith, used dad to amuse his girls while she sat them in a window for top shade: "I told the dad that he needed to seriously entertain the girls, so he disappeared indoors and came out with a hobby horse and a hat with corks hanging off it. He proceeded to do a very funny play for them and bless him, he was standing in full sun. I always encourage family to initiate expression – it's so much more natural."



4

Family matters

Family photo shoots can be exhausting work, for mums especially. They're trying to get their children looking their best, to behave and rile a shred of enthusiasm from their partners all before it's begun. Most dads, at best, have the attention span of their children when it comes to shoots and at worst are disinterested in the entire fiasco. Spend time with everyone and treat everyone a little differently, explain your expectations and how long the shoot will take – you have to find a way to make everyone comfortable. Whether that's reassuring mum everything is okay, getting down to a toddler's eye level and playing games or talking up to a teenager to make them feel more confident and secure. A family photo shoot should be above all else, fun!

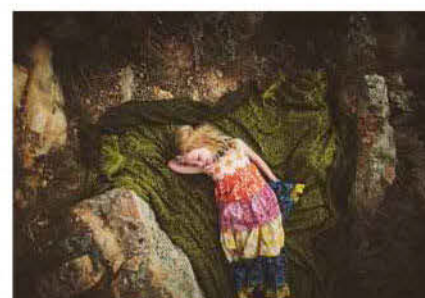
IMAGE: KATE HOPEWELL-SMITH



BRETT HARRNESS

5 Sit them down

Layering family members can make a pose look more relaxed and dynamic. Try pulling a couch around in front of French doors and having some family members sit on the floor, arms and cushions. Also try sitting children on gates, fences or walls with the parents standing behind them so they're all at similar head height. Standing young children on a park bench with their parents works great, too, as it makes them feel on top of the world.



MY FOURTH PHOTOGRAPHY

6 Go wide

By using focal lengths wider than 50mm you can shoot easier in tight spaces, like at home, and include a location in a scene for context. You can also shoot group family shots from above without using a stepladder or a step stool, enabling you to be prepared to embrace every opportunity. Be careful of any distortion that comes with shooting too close to subjects, however, unless you want the playfulness it gives to children's portraiture.

7

Extended family

Large groups can be tricky to pose – pro Kate Hopewell-Smith shares her approach: “First I find the best light, which would either be frontal flat light or backlight with fill flash. The light often dictates the location and the overall composition. Once I have decided this I tend to start with the tallest/biggest person and use them as an anchor. From here I think about triangles and begin to build the group person by person, introducing balance and a variety of eye line heights where possible.”



ISTOCK PHOTO

KATE HOPEWELL-SMITH



8 Lighten the mood

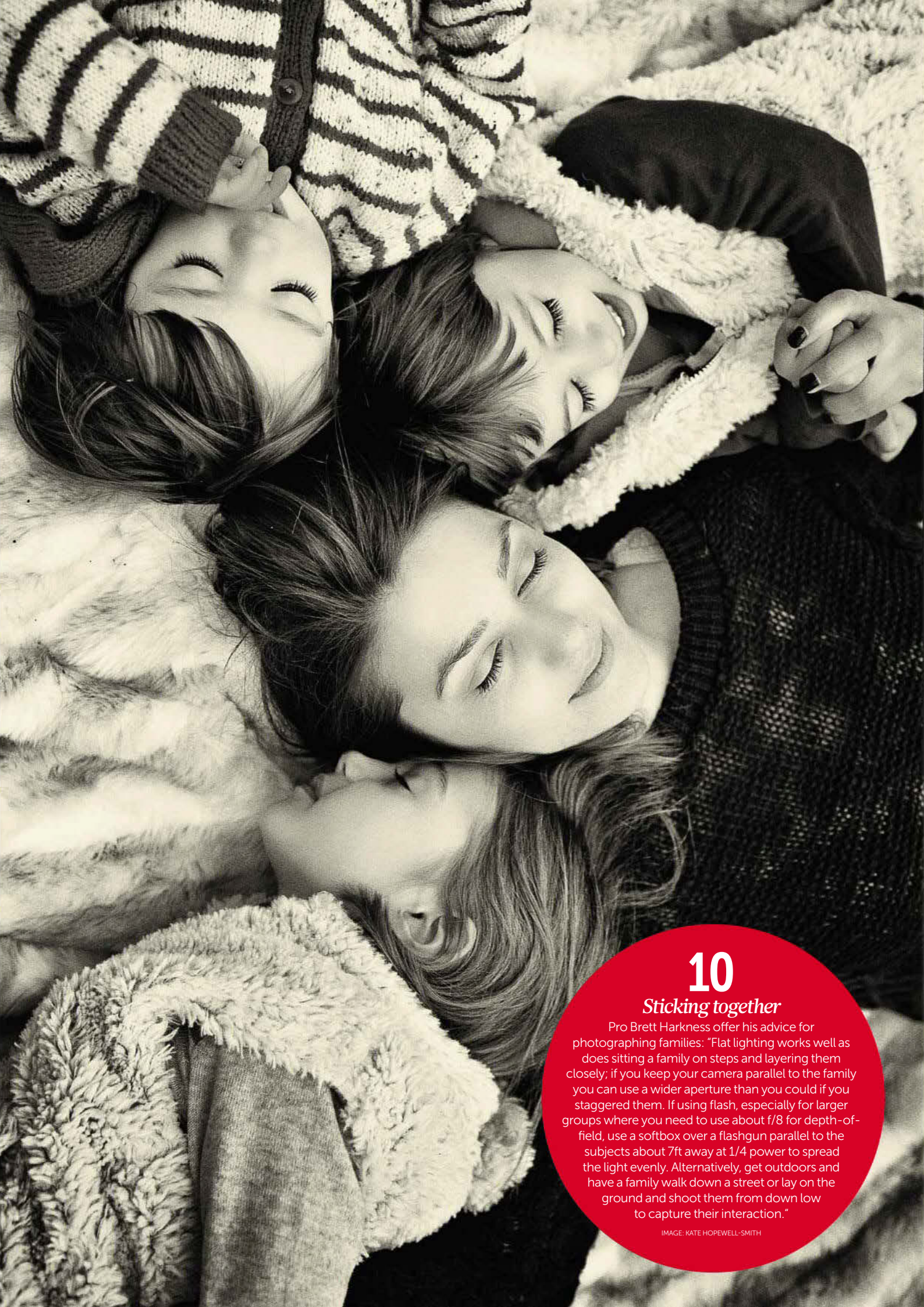
The knack of a successful shoot is to keep it fun, an approach pro Brett Harkness lives by: “A shoot cannot be about the shoot; you have to play with kids, appeal to their mentality – the camera is secondary. If you have kids who are tricky, find out what they enjoy doing and do it with them – then introduce the camera. Be stupid, crack jokes, jump around – do whatever it takes to get them on your side as the rest will flow.”

9 Learn to work with what you’ve got

Look for bright areas of light within a home: windows, patio doors and doorways are ideal, and don’t be afraid to move furniture if needed. Increase the ISO rating to retain a fast shutter speed to freeze moving children and shoot wide open to blur backgrounds. Explore your lighting options, too, as depending on how you position your subjects a simple window can offer you side-light, flat frontal light as well as a backlight for beautiful portraits, not to mention the potential for low-key, evenly exposed or high-key results. Light is the most important factor, but it can restrict your locations. When the weather is awful and the backdrops are worse, consider using flash or continuous light sources to create the pools of light to make any shoot work.



KATE HOPEWELL-SMITH



10

Sticking together

Pro Brett Harkness offer his advice for photographing families: "Flat lighting works well as does sitting a family on steps and layering them closely; if you keep your camera parallel to the family you can use a wider aperture than you could if you staggered them. If using flash, especially for larger groups where you need to use about $f/8$ for depth-of-field, use a softbox over a flashgun parallel to the subjects about 7ft away at $1/4$ power to spread the light evenly. Alternatively, get outdoors and have a family walk down a street or lay on the ground and shoot them from down low to capture their interaction."

IMAGE: KATE HOPEWELL-SMITH



The Ultimate Photo Guide

LANDSCAPE COMPOSITION

COMPOSITION IS AN AGE-OLD ART. THE IDEA IS TO ARRANGE THE ELEMENTS WITHIN THE SCENE IN THE MOST VISUALLY STIMULATING AND PLEASING WAY; TO COMMUNICATE YOUR IDEAS AND VISION. DECIDING WHAT TO INCLUDE OR EXCLUDE FROM THE FRAME, YOUR SHOOTING ANGLE AND FOCAL LENGTH ARE ALL BIG DECISIONS THAT WILL GREATLY INFLUENCE YOUR FINAL SHOT. CREATING BALANCE AND HARMONY ARE YOUR GOALS AND WITH THE HELP OF THIS MONTH'S *ULTIMATE GUIDE*, YOU WILL SOON BE CAPTURING BEAUTIFULLY COMPOSED LANDSCAPES

IMAGE: ROSS HODDINOTT





IMAGES: ROSS HODDINOTT

HOW YOU DECIDE to frame your shot will either make or break it. Teaching or giving advice on composition is actually a very tricky thing to do, though. It is a creative skill and therefore an intensely personal thing. What one person likes, another will not – you could argue that there is no right or wrong. That said, there are many long-standing and widely accepted compositional guidelines that will help you capture consistently well-composed shots. The rule-of-thirds, foreground interest, and lead-in lines are among the most useful compositional aids – all of which we will be covering in detail within this guide.

The rules will help you organise the elements within the landscape in a logical and aesthetically pleasing way, but there are other considerations, too, that can greatly influence the look of your final image. For example, camera orientation is a big factor. When photographing the landscape, most photographers instinctively opt for horizontal format. This often feels like the most natural orientation, mimicking our own vision and way in which we view the world. It will suit the majority of views, but don't overlook the strength of turning your camera on its side. Portrait format will place added emphasis on foreground objects and help imply depth. It is particularly well suited to tall subjects, like mountain peaks, trees or buildings in the landscape. It can also suit

“THE TRICK IS TO ALWAYS CAREFULLY MATCH THE CAMERA'S ORIENTATION TO THE TYPE OF SCENE YOU ARE PHOTOGRAPHING”

scenes boasting acute diagonal lines. The trick is to always carefully match the camera's orientation to the type of scene you are photographing, instead of framing scenes through habit.

Lens choice is another key decision. Focal length determines the angle of view, greatly dictating how you will compose the scene. Wide-angles have a large angle-of-view, while longer lengths are much narrower. A characteristic of wide-angle lenses is how they appear to stretch perspective, distorting the relationship between near and far objects. Using one will help you integrate foreground elements into your composition. Wide-angle lenses will also allow you to exaggerate the size of nearby objects, which is handy when you want foreground interest to look more dominant in your composition. Longer focal lengths have the opposite effect; foreshortening perspective and making elements within the landscape appear closer together. As you can see, focal length has a much bigger influence on composition than you might first think.

COMPOSITION *Useful kit*



TRIPOD HEAD: A tripod is a vital aid for both stability and framing, and the head you choose is equally important for ensuring your camera is secure and

flexible when attached. The Manfrotto 410 geared head is among our recommendations for precise landscape composition.



HOTSHOE SPIRIT LEVEL: If your DSLR doesn't have a built-in virtual horizon feature, buy a dedicated double axis spirit level, designed to attach to the

camera's hotshoe. Using one will help you keep horizons consistently straight and level.



FRAMING DEVICE: Some landscape photographers use a frame to help them compose images – typically two L-shaped pieces of mounting board.

Hold them in front of you to select part of the visual field, while obscuring other parts. It will help you visualise the best composition.

Top) Placing the key point of interest (in this case a lighthouse) as close to the intersection of thirds strengthens composition. **Right)** Wide-angle lenses are perfect for filling the foreground with interesting elements that lead the eye into the scene.



USING THE RULE-OF-THIRDS

ROSS HODDINOTT EXPLAINS HOW IF YOU'RE TO CONFORM TO ONLY ONE RULE OF COMPOSITION, YOU'LL FIND THE RULE-OF-THIRDS TO BE THE MOST USEFUL

THE RULE-OF-THIRDS is actually quite simple to understand and apply to your photography. Simply imagine two horizontal and two vertical lines dividing the image space into a grid of nine equal parts. Where the lines intersect are said to be 'power points': the points of the image where our eyes most naturally visit. According to the theory, by placing key elements of your composition on or near one of these points, you can capture a more balanced, harmonious and visually stimulating composition. This rule is a much simplified version of a theory called the 'golden ratio', which dates all the way back to the ancient Greeks.

Quite simply, the rule-of-thirds works. Using the grid, you can arrange the different components in the scene, usually beginning with the horizon, which is often best placed on either the top or bottom third line. Typically, you will want to include two-thirds landscape, one-third sky; however, when there is a particularly interesting or dramatic sky, you may wish to place more emphasis on it by including two-thirds sky, one-third foreground. Once you have made this decision, you can begin arranging the other

elements. If there is an obvious focal point, for example a tree, lighthouse or interesting stack of rocks, try placing them off-centre close to or on one of the 'power points'. By doing so you should create a more compelling picture.

If you struggle to imagine a rule-of-thirds grid in the viewfinder, don't worry. The majority of recent digital SLRs have an option to overlay a grid in the viewfinder or during LiveView. This can prove very helpful, so it is worth consulting your camera's manual to find out if yours has this feature.

Like any compositional rule or trick, avoid following it too slavishly. While the rule-of-thirds is probably the most useful and relevant rule to landscape composition, it obviously won't suit every scene. If you try to apply it all the time, your images will look cliché and formulaic. For example, in some circumstances, placing your subject – or the horizon – centrally in the frame can actually create a more striking result; it can create a feeling of symmetry, particularly when shooting reflections. However, if you study successful landscape images, you will notice that many conform to the rule-of-thirds in one-way or another.



1 CENTRED COMPOSITION Although the overall scene is appealing, by placing both the main subject – the castle ruins – and the horizon centrally in the image space it produces a very uninteresting and static composition. Your eye gets drawn and anchored to the castle and doesn't look any further.



2 RULE-OF-THIRDS Placing the horizon on a third, rather than centrally in the frame, immediately improves the shot. Normally, one-third sky, two-thirds landscape is the best ratio. However, in this instance, in order to place weight on the cloud and colour forming in the sky, I opted for one-third foreground, two-thirds sky.



RULE-OF-THIRDS *At the coast*



ROSS HODDINOTT

● **LIGHTHOUSE:** Lighthouses are dotted all along the UK coast and provide a great focal point in wide-angle coastal images and, as such, are obvious candidates for being placed on an intersecting third.



ROSS HODDINOTT

● **GROYNE:** You will find coastal defences and tide markers on many beaches. Groynes are surprisingly photogenic and lend themselves to being shot – particularly in combination with a longish exposure.



ROSS HODDINOTT

● **CASTLE:** Ruins and engine houses are all subjects that have the potential to add scale and context to wider views. Typically, they will have the greatest impact on composition when positioned on a third.

3 FINAL COMPOSITION

Finally, I also compose the castle to the left of the frame, which greatly improves the balance of the shot. Your eye still gets drawn to the castle first, but then it naturally begins to explore the rest of the frame. It is a more stimulating and visually interesting shot.



RULE-OF-THIRDS *Rural landscapes*



LEE FROST

● **TREE:** Landscape photographers can't seem to resist trees. Lone trees, especially, lend themselves to creative framing. Look for skeletal trees stood on the horizon and place it off-centre for strong results.



HELEN DIXON

● **CHURCH:** Buildings within the landscape create an ideal focal point. A church tower or steeple can be a key ingredient when shooting rural views, and are an ideal compositional tool.



ROSS HODDINOTT

● **WINDMILL:** Another strong, obvious point of interest that, positioned well, strengthens composition. It can look striking contrasted against a big sky or silhouetted against the setting sun.

FOREGROUND INTEREST

ADD DEPTH, LIFE AND A NATURAL ENTRY POINT INTO YOUR IMAGES BY USING FOREGROUND INTEREST TO HELP CAPTURE EYE-CATCHING COMPOSITIONS

WHILE IT IS certainly not essential to include foreground interest in your landscapes, more often than not it is beneficial. Not only will foreground elements entice the viewer's eye into the frame, but a good foreground can be the most effective tool for creating the illusion of depth. Almost anything can be used, so long as it is appropriate and complementary to the scene. Rocks, boulders, tree roots, sand patterns, reflections, fallen leaves and wildflowers are popular foreground objects. Your foreground subject should help balance your composition and add a degree of scale and context.

The most common advice, in regards to foreground interest, is to get in close and go wide. By doing so you emphasise nearby objects, extend perspective and open up the view beyond. However, capturing great landscape images is rarely that simple. When using foreground interest, you need to carefully consider the camera's height and the relationship between foreground and background. If you're too low, foreground objects can appear too dominant and limit separation from the background. Equally, if you position your camera too high, you can

create too much empty, boring space. Attention to detail is crucial – it is certainly not as straightforward as finding the nearest boulder and plonking it in the foreground! A successful foreground should complement the background – while the foreground, middle distance and background need to work together. When identifying suitable objects, pay attention to shape, size, texture and orientation; angled objects can be effective to direct attention into the frame.

You will normally want everything from front to back to be in acceptable focus. Therefore, place your point of focus with care and select a small aperture of f/11 or f/16 to generate a sufficient depth-of-field.

There is no doubting that, applied well, foreground interest will greatly improve your landscape compositions. However, don't fall into the trap of including foreground just because you think you should do so. Some scenes are stronger without any added foreground objects – for example, scenes already boasting lovely mirror-like reflections. Therefore, avoid including foreground for the sake of it – always be sure it genuinely benefits the composition first before releasing the shutter.



1 FIND A LOCATION Visiting a great location doesn't guarantee good images. This photograph of Saint Michael's Mount is dull, boring and flat. With the Mount dominating the frame, there's nothing to create context. There is no natural entry point to the composition, while the image lacks any perception of depth.



2 USE THE FOREGROUND By using a wider focal length, and using foreground interest, this shot has more impact and depth. However, the photo lacks balance; the foreground is too large and dominant. Rather than link the foreground and background, it is so imposing your eye stays transfixed on the foreground.



FOREGROUND INTEREST *At the coast*



● **SAND PATTERNS:** A receding tide often reveals ripple patterns in the sand and tidal pools. A low shooting angle will help you emphasise the design, texture and contrast of sand patterns.



● **WATER MOTION:** Generate your own foreground interest by shooting water motion. Capture waves crashing over rocks or dragging back over a pebbly foreshore using a slow-ish shutter speed.



● **WILDFLOWERS:** Away from the beach, look for wildflowers like thrift, bluebells and campion growing along the coastal cliff-tops. They will add interest and a splash of colour, too.

3 FINAL COMPOSITION

The final composition is much improved as more sky has been included to create a balance with the foreground. The causeway not only makes an interesting, appropriate and colourful foreground, but it directs the eye into the shot, linking the composition together neatly, while also creating energy and depth.



FOREGROUND INTEREST *Rural landscapes*



HELEN DIXON

● **CROPS:** In spring and summer, crops like oil-seed rape and barley make ideal foreground subjects for rural views. Barley sways in the breeze, so it's possible to capture a little motion in your foreground, too.



HELEN DIXON

● **HEATHER:** In late summer, many heathlands and moors are carpeted in flowering heather. The deep purples and pinks provide a wonderfully colourful and beautiful foreground in elevated, far-reaching views.



HELEN DIXON

● **LEAVES:** During autumn, woodland floors are carpeted in gold and orange leaves, which create great foreground interest in woodland landscapes, particularly among gnarled tree roots.

LEARN TO USE LEAD-IN LINES

ROSS HODDINOTT REVEALS HOW LEAD-IN LINES ARE EFFECTIVE AT GIVING YOUR IMAGES DEPTH AND DIRECTING THE VIEWER'S EYE THROUGH A COMPOSITION

THE LANDSCAPE IS full of lines and shapes – both naturally occurring and man-made, straight and curved – that your eye instinctively follows into an image. Pathways, roads, bridges, a jetty, stream or wall are a handful of examples. However, not all lead-in lines are quite so obvious. Some are more subtle, like a tree avenue, a row of objects, patterns in the sand or even waves breaking on the shore. Not only will a lead-in line help give your images the impression of depth, but they can also link the subject and foreground. By using a lead-in line, you are effectively able to control the way the viewer will read your photo.

A lead-in line should create a path for the eye to follow through the image space. Avoid lines cutting horizontally across the entire width of the image, as they will typically act like a barrier between the foreground and background – dissecting the image in two. Usually, it is most effective if your lead-in line starts at the bottom of the frame, guiding the eye upward and inward, from foreground to background, ideally leading to the main subject or a focal point. Strong compositions often include lines passing through them, be it straight, diagonal or curved. Diagonal lines

are particularly desirable and dynamic, though, when leading from the bottom left corner to the top right of the frame; the natural scanning pattern of the human eye. Including vertical lead-in lines enhances the feeling of height, especially if you are using the camera in portrait format.

Many popular lead-in line subjects, like roads, pathways and crops, boast parallel lines that appear to narrow and converge as they diminish in size the further away they get. These converging verticals greatly enhance depth. For the best effect, shoot down their length to create a vanishing point in the distance. You can exaggerate the effect further by using a wide-angle lens, as this will distort perspective – stretching the apparent distance between near and far. Camera height is another factor: lower viewpoints make the level of convergence even greater. That said, don't automatically opt for a low viewpoint as it can cause problems with the degree of separation between elements within your composition. There's no doubt that the right lines have the ability to add depth to your shots, so always look for them within the landscape and use them to enhance your compositions.



1 FIND YOUR LEAD-IN LINE You will find both natural and man-made lead-in lines within the landscape. This little jetty is an example of the objects you can look to include within your composition. Diagonal lines can work well, but in this instance having it lead from right to left doesn't provide a strong enough result.



2 CAREFULLY COMPOSE Diagonal lead-in lines typically work best when pointing from left to right. Therefore, I moved position to shoot the jetty from the opposite side. My angle is too acute, though, and rather than direct the eye into shot, the jetty simply leads the eye in one side and straight out the other.

LEAD-IN LINES *Coastal landscapes*



ROSS HODDINOTT

● **ROCKY LEDGE:** Many beaches have rocky ledges or 'fins' of rock leading out to sea. They are great foreground interest and a natural lead-in to shots – particularly with water washing around them.



ROSS HODDINOTT

● **BEACH STREAM:** Some beaches have streams snaking their way through sand or pebbles toward the sea. They create an ideal lead-in line and add motion and interest to wide-angle views.



LEE FROST

● **PIER:** Piers and weather defences stretching out into the sea create an obvious lead-in line. Shoot along their length if possible, or just from one side, in order to emphasise their narrow structure.

LEAD-IN LINES *Rural landscapes*



ROSS HODDINOTT

● **CROPLINES:** In summer, the countryside is full of growing crops. You will often find tractor tracks leading through barley, rape and corn, which provide obvious lead-in lines to rural views.



ROSS HODDINOTT

● **FOOTPATH/WALKWAY:** Paths, roads and tracks will direct the viewer's eye into your compositions, so include them whenever appropriate as they will add depth and interest to photographs.



ROSS HODDINOTT

● **STONEWALL:** Walls and fences are other common objects that you can utilise as a compositional aid. Dry stonewalls are especially photogenic when bathed in golden sunlight or set against stormy skies.

3 FINAL COMPOSITION

I decide to try shooting down the length of the jetty. This allows me to emphasise the lines of the little structure and its length. Doing so really helps create the implied depth and interest I was after and connects the foreground with the hills behind. Switching to vertical format also improves the composition.



CREATIVE COMPOSITION

UNDERSTANDING THE RULES OF COMPOSITION WILL PROVE A GOOD STARTING POINT. HOWEVER, THERE ARE OTHER TRICKS AND TIPS TO HELP YOU WITH CREATIVE COMPOSITION

1) USING COLOUR WITHIN THE SCENE

Colour can be a significant ingredient when composing landscapes, so its influence shouldn't be underestimated. While we obviously can't control or alter the colours found within the landscape, we do have the ability to decide what we do and don't include within the frame.

Colours can be harmonious or conflicting; warm or cold; vibrant or muted. Colour is great at grabbing attention, while a photo's overall tone will often help determine its mood – so colour has an important visual and emotional effect too. For example, photographs taken during twilight will typically adopt a cool blue cast, which is considered tranquil, cold and calming.

A little understanding of colour theory is useful as a photographer. Some colours stand out more than others and carry more visual weight. Red, yellow and orange are all 'advancing colours' that will grab attention more than others. Red has the ability to dominate a composition – for example, our eyes will be drawn to a single red poppy in a field of corn. In contrast, green, blue and purple are regarded as 'receding colours' that will normally drift away into the background. Once you understand this, you can use colour as a compositional tool to direct the eye to key focal points.

Colours within the landscape are typically at their most saturated during the golden hours of light – at either end of the day. A polarising filter will also help saturate colour. However, while colour will help give your compositions impact, the elements still need to be arranged in a visually pleasing way to create a strong overall composition.

2) USING REFLECTIONS

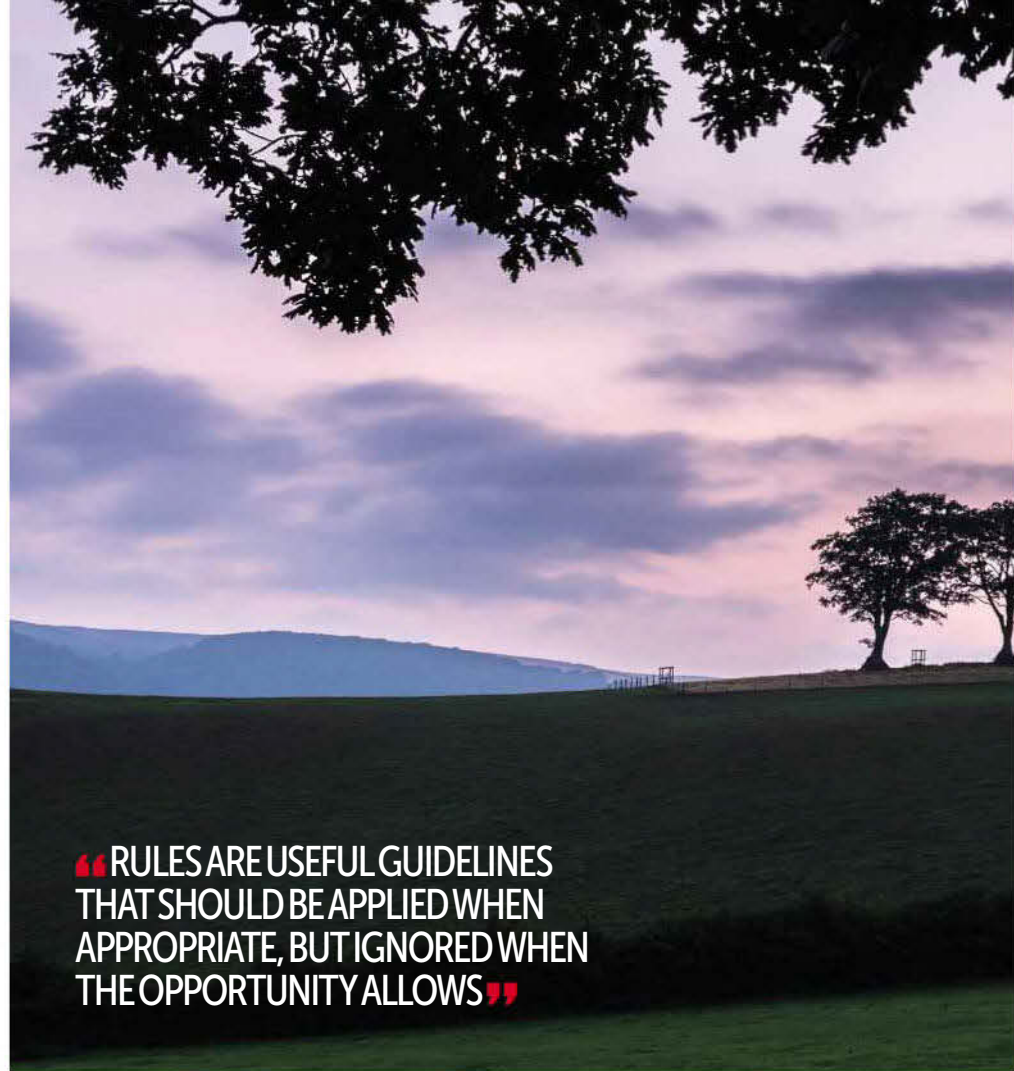
Whether it is the sea, a river or waterfall, or a still lake, landscape photographers are drawn to water. Reflections are particularly appealing and, compositionally, they give us lots of options. When shooting on the beach, tidal pools can provide good foreground interest. Mirror-like reflections are most striking when colour is evident – for example during a colourful sunrise or sunset. A low angle often accentuates reflections, so explore different heights in order to discover an impactful composition.

Large bodies of water, like lakes, lochs and reservoirs, produce the most impressive and photogenic reflections. They are best visited on still, calm mornings when the water is like glass. Often, although not always, it is best to abandon the rule-of-thirds when shooting

reflections, and instead opt for a centred horizon – with an equal amount of subject as reflection. This will create an enhanced feeling of symmetry, producing visually stronger results than had you simply conformed to the rules. Often you will require no foreground at all – the reflections effectively become your foreground interest. However, a jetty, rowing boat, rocks or reeds may help add interest and scale. Reflections can be up to two stops darker than the scene, so you may need to attach a ND grad filter – or make adjustments in post processing – to create a balanced exposure.

3) NATURAL FRAMES

Another effective compositional trick is to find natural frames within the landscape to frame your view. A 'frame within a frame' is a great way of keeping the composition focused on the main subject – it is also an effective method of implying added depth to a scene. You can find all types of natural frames, for example branches, an archway, bridge, cave, rock formation or reeds. Not only will a natural frame help draw attention into the image, but it can add context to the scene and intrigue the viewer. Often a frame will help retain the viewer's eye for longer,





ROSS HODDINOTT



ROSS HODDINOTT



ADAM BURTON

as there is a barrier between the subject and the outside of the shot.

Using a frame can create bold, striking compositions. A frame doesn't need to go completely around all four edges – often a partial frame is all you require. For example, overhanging branches will stop your eye from drifting up and out of the top of your shot; while a rocky ledge in your foreground can create a frame for the scene beyond. A word of warning, though. While frames within a frame can prove very effective, they can also make a composition feel cluttered or cramped if applied poorly or inappropriately.

4) BREAKING THE RULES

An understanding of compositional rules is essential for communicating your ideas in a visually pleasing way. However, you shouldn't follow them slavishly. The rules are guidelines that should be applied when appropriate, but ignored when the opportunity allows.

The rule-of-thirds is the best-known and widely used compositional tool, but there are occasions when placing your subject or horizon centrally creates a stronger result. If you are confronted with a scene with little or no interest in the foreground or middle distance, but a dramatic sky, don't be afraid

to place the horizon at the bottom of the frame. Equally, if the sky is uninteresting, emphasise the foreground by including only a slither of sky, or none at all.

Less conventional crops can work well too. Don't feel restricted by your camera's aspect ratio – cropping is a key part of composition. Switching to a square or letter-box ratio during editing is a legitimate part of composition, so long as doing so strengthens the image. Experiment, play and compose your landscapes intuitively. Always trust your instincts and never allow the rules of composition to rule your compositions.

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The Raw Challenge

RAW TALENT

ONE FILE. A MYRIAD OF POTENTIAL

IF YOU WERE TO BE PRIVY TO A PROFESSIONAL'S PORTFOLIO OF UNEDITED RAW FILES, YOU MIGHT BE INSPIRED AND RELIEVED TO SEE THE DIFFERENCE EDITING CAN HAVE. THIS MONTH WE GIVE YOU THE CHANCE TO SEE HOW THREE VERY DIFFERENT PHOTOGRAPHERS APPROACH HANDLING THE SAME RAW FILE



RAW CHALLENGE 1: ADAM BURTON

LANDSCAPE PHOTOGRAPHER ADAM BURTON'S SUBTLE PROCESSING STYLE AIMS TO STAY TRUE TO THE ORIGINAL SCENE

WHENEVER I PROCESS a picture, my priority is to maintain the authenticity of the original scene. It is important to me that I keep my picture true to the conditions that I witnessed, or as far as I can remember and for that reason I try to do minimal processing.

When I say minimal, think subtle. All of my pictures are captured in Raw and, as such, there are certain small adjustments that I apply to every image to bring the file to life. For me it is a case of polishing the picture through a series of subtle changes, rather than creating a very different image through heavy-handed processing.

This image of Bamburgh Beach in Northumberland was captured at the end of a glorious day, when dark menacing clouds rolled in to swallow up a lovely sunset. With just a hint of sunlight reflecting on the castle windows the remainder of the scene was dark and foreboding; this particularly appealed to me and was the reason I fired the shutter.

I was very happy with the wide composition, bringing a sense of space to the picture. But after downloading the image, the Raw file felt a little flat compared to my memory of the scene and this was my main consideration while post-processing.



“AFTER DOWNLOADING THE IMAGE THE RAW FILE FELT A LITTLE FLAT COMPARED TO MY MEMORY OF THE SCENE”



1 STANDARD ADJUSTMENTS After downloading the file into Lightroom 5, I apply a series of generic adjustments. I always apply capture sharpening upon import using the *Sharpen – Scenic* preset. Next, I select the *Lens Corrections* tickboxes *Enable Profile Corrections* and *Remove Chromatic Aberration*. As these changes are universal, I have them saved as a User Preset.



2 WHITE BALANCE My camera is always set to Daylight White Balance and for many situations this does not need to be changed in Raw processing. However in low light, such as when this image was captured, Daylight White Balance can give the picture a noticeable blue cast. To compensate for this I manually adjust the *White Balance temperature* from 5150 to 5353.



3 APPLY A GRADUATED FILTER Although I always use ND grad filters on my camera, I chose to add a digital ND grad filter to intensify the drama in the sky and also to balance the sky with the darker reflections. I reduce the *Exposure* by *-0.30* and increased the *Clarity* by *+16*. The grad is pulled down to just above the castle as I don't want to further darken the building.

While the changes made are subtle and sensitive to the original scene, Adam has added much needed contrast.



4 EXPOSURE ADJUSTMENTS I darken the *Exposure* slightly to -0.30 , but want the castle to be lighter, so increase the *Shadows* by $+26$. I usually stretch the White and Black points across the histogram until just before each clipping triangle lights up. Here, a substantial increase of $+48$ for the *Whites* and -42 to the *Blacks* is used and instantly makes the picture more punchy.



5 PRECISE ADJUSTMENTS When used in moderation, the *Clarity* adjustment can be a wonderful tool to increase contrast in a picture. Although my image had benefited from setting the White and Black points, I felt a small *Clarity* adjustment of $+13$ would help finish off the image. Finally I applied a small amount of *Vibrance* – about $+15$ – to add some polish to the picture.



6 LENS CORRECTIONS I'm ready to export the image to Photoshop for fixing the dust spots and the wonky horizon. However, something is bugging me about the castle. As it's positioned close to the edge of the frame, lens distortion is causing it to lean over. In *Lens Corrections*, I set *Vertical* to -21 to correct for this, and clicked *Constrain Crop* to crop the edges. Much better!



RAW CHALLENGE 2: CAROLINE SCHMIDT

THE MORE TIME YOU SPEND EDITING, THE MORE YOUR STYLE EMERGES AND, FOR ME, IT'S A FLAIR FOR THE DRAMATIC

A BROODING LANDSCAPE with striking reflections and tonal detail is crying out for huge contrast adjustments. With a JPEG file, you have to be especially careful in how you go about this so not to introduce quality-degrading noise and artefacts, which is why Raw is such a valuable file format as it provides much wider margins to expand exposure information. Thankfully Adam's exposure is spot-on, so I can concentrate on polishing the colour and contrast. Had the file been under or overexposed, I might not have been able to be so demanding on the data without a detriment to quality.

While Adobe Camera Raw (ACR) and Lightroom are fine places to make all Raw edits, I prefer to use ACR for base adjustments then continue to edit the Raw files in Photoshop for the flexibility of Layers, Layer Masks and Blending Modes.

This challenge will be an interesting experiment in technique and vision. While Jordan and I have often worked on the same photo shoots, it's amazing how different our images can look – especially after we've finished editing the pictures – as our styles are polar. Adding Adam to the mix should yield interesting ideas and results.

“RAW IS SUCH A VALUABLE FILE FORMAT AS IT PROVIDES MUCH WIDER MARGINS TO EXPAND EXPOSURE INFORMATION”



1 OPEN IN ACR In its Raw form this image looks strong, but a click of **Auto** neutralises the White Balance, deepens Blacks and brightens Whites. The **Clarity** slider should be used carefully to avoid halos but for instances where there's a lot of mid-tone, this feature increases contrast as well as sharpness. The **Straighten** tool also corrects the horizon.



2 BE DRAMATIC When the image calls for it, I like extenuating the potential for drama. To enhance tonal definition, I often use Black & White adjustment layer (**Layers>Adjustment Layer>Black & White**) to my colour shots, using the **Soft Light** blend mode, to brighten whites and deepen blacks. The effect can be overpowering, so use the **Opacity** slider to control the effect.



3 TACKLE IN SECTIONS Global adjustments often do a good job, but occasionally when there's strong interest in different areas of the image, I like to work in sections so not to lose highlight or shadow detail. Tackling the reflection first, I add a **Curves** adjustment layer and boost the contrast with a loose S-curve, then use the attached **Layer Mask** to hide or reveal the effect (see step 4).

CAROLINE'S FINAL RAW EDIT

The resulting image is high in contrast with neutral tones and a touch of drama – look at that reflection pop!



4 ADJUST THE SKY Repeating the previous step, I correct the sky with another **Curves** adjustment layer and use the **Layer Mask** to hide the effect everywhere else but the sky. As it's easier to reveal the effect than mask it, I **Invert** the Layer Mask then use the **Brush** tool with the **Background color** set to **White** to reveal the sky, varying the brush's opacity to diminish the effect in areas.



5 INTRODUCE COLOUR As any colour cast has been removed and the Black & White adjustment layer has muted the landscape, adding a **Vibrance** adjustment layer reintroduces some tone. Unlike Saturation, Vibrance only targets colours that lack saturation rather than affect all colours regardless of whether they're bold or not, so tends to produce more pleasing results.



6 CLEAN UP THE SHOT As a final step, I zoom in to the image and use the **Clone Stamp** and **Healing Brush** tools to remove sensor dust and marks. A small crop of the image tightens up the composition and a little sharpening using **Unsharp Mask (Filter>Sharpen>Unsharp Mask)** crisps the details. I'm happy with the results – I wonder how it compares to the other two...



ADAM BURTON



RAW CHALLENGE 3: JORDAN BUTTERS

WE GIVE OUR RESIDENT PHOTOSHOP EXPERT FREE REIGN TO SEE WHAT HE CAN COME UP WITH – PURISTS LOOK AWAY NOW!

BEING GRANTED THE privilege of working on someone else's Raw file is a pretty rare occurrence, but an interesting experiment. Photographers are understandably precious about protecting their images – we take a lot of time, care and attention towards making sure our exposures are the best that they can be. With that in mind, I want to do justice to Adam's Raw file, while at the same time explore a more creative approach outside of straightforward editing.

I know Adam is an advocate of getting it right in-camera, and his editing style reflects this, so I want to push the boat out

RAW TIP

Find your own approach – any one effect can have several different methods of approach, with similar results. Experiment and find one that works for you

(coastal pun fully intended) to create something a bit different. This is the opposite of Adam's purist approach, so it'll be interesting to see how our final images differ!

One blessing is that Adam's Raw file is perfectly exposed for the scene, so no drastic recovery is required in Adobe Camera Raw, meaning I can get straight to work in Photoshop.

“THIS IS THE OPPOSITE OF ADAM'S PURIST APPROACH, SO IT'LL BE INTERESTING TO SEE HOW OUR FINAL IMAGES DIFFER!”



1 BASIC ADJUSTMENTS Thanks to the relatively flat light, there's plenty of scope in the histogram to boost contrast. Opening the file in ACR I try various White Balance settings, however feel that a high-contrast black & white approach will suit the brooding sky best. I use **Lens Corrections** to fix distortion and straighten the horizon using the **Straighten** tool.



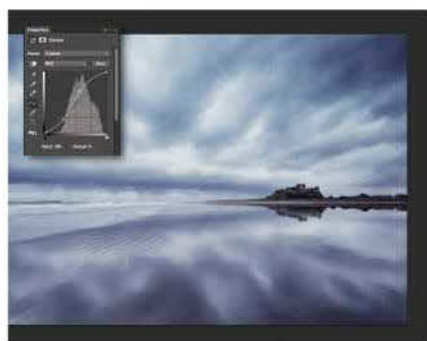
2 FAKE THE REFLECTION The purists may hate this, but I decide to make more of the castle's reflection. In Photoshop, I use the **Lasso** tool to select the castle and some sky before copying and pasting it as a new layer. I then use the **Transform** command to flip the selection upside-down and add a **Layer Mask** with a soft brush at a low opacity to blend the genuine and faux reflections.



3 DODGE & BURN When it comes to fine-tuning areas of an image, my favoured approach is to dodge and burn. To do this without altering pixels, I create a new layer with its **Blend Mode** set to **Soft Light** and fill it with **50% Grey**. I then use the **Dodge** tool set to **midtones** at **18%** to brighten where needed. This is repeated for areas that I want to darken using the **Burn** tool.

JORDAN'S FINAL RAW EDIT

A high contrast black & white with deep shadows and bright highlights – certainly a transformation from the original!



4 INCREASE CONTRAST There are several ways to boost contrast but I like using a *Curves* adjustment layer (*Layers> Adjustment Layers>Curves*) as it allows for fine adjustments. I add an exaggerated S-curve to the *RGB* channel, before selecting the *Blue* channel and removing blue from the highlights – this adds yellow, as it sits opposite blue on the colour wheel.



5 ADD A GRAD FILTER We're getting there now. I want to over-grad the sky to make the most of those clouds, so I add another *Curves* layer. I reduce the exposure from the lower to upper mid-tones, making sure that the shadows and highlights are kept intact so as not to reduce contrast. I then use a gradient layer mask so that only the sky is affected, much like using an ND grad filter.



6 CONVERT TO BLACK & WHITE With the tonal changes made, I convert the image to mono using a Black & White adjustment layer (*Layers> Adjustment Layers>Black & White*). In the Adjustments palette, I decrease the *Blue* channel and increase the *Yellow* channel – this makes the castle pop. Finally, I go back and tweak *Curves* to increase contrast a touch more. All done!

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The Big Interview

JUST SHOOT

FROM NOVICE TO A RISING STAR IN THE EDITORIAL AND COMMERCIAL INDUSTRY
IN LESS THAN FOUR YEARS, CLAY COOK SPEAKS TO JORDAN BUTTERS ABOUT
CHANGING CAREERS AND THE SECRETS OF HIS INCREASING SUCCESS

Words: JORDAN BUTTERS

THERE'S A NEW BREED of professional photographer: a generation that has been lured away from the classroom by YouTube videos, blogs and dive-in-and-see experiences. Overrated credentials are substituted for time spent with a camera in hand, learning from peers and experimentation, which is exactly the training that delivered Kentucky-based portrait photographer Clay Cook into a career of his dreams. In an incredibly short time frame, Clay has gone from picking up his first digital SLR to becoming a successful commercial and fashion photographer with a portfolio that could compete with many established names. His unsuspected journey started as a musician when he was asked to design flyers for his band, this soon led to promotional work for other bands and a need to shoot stock images. "Photography snowballed from there," explains Clay. "I started doing small jobs, then noticed that I was getting better clients, revenue and, most importantly, enjoyment from photography."

The business skills acquired in the music industry were directly transferable to photography. Clay's design experience also helped him master processing and retouching quickly, too, allowing him to concentrate on honing his in-camera and lighting skills. "I'm completely self-taught and I developed by actually doing it - practising, experimenting and shooting all the time. A college education is great for learning business skills and marketing, but there's such a wealth of information out there regarding photography that you can essentially train yourself. You can't learn how to be creative in a classroom; creativity comes from getting out there and trying new things." ➤



As any professional photographer will attest, having skill and talent mean very little if no one sees your work – an obstacle that Clay resolved with ingenuity. “I was a nobody photographer so I decided to start a personal project to showcase my capability and hopefully get my name known. I created a series called *Bond Girl*, which comprised ten local models styled to represent famous Bond temptresses. I followed that project up with an even bigger project called *GAGA* – a conceptual story based upon the lyrics of Lady Gaga’s songs. I approached them like paid assignments; it took me six months and a couple of thousand dollars to complete, but it was worth it. I made a book from the series and passed it to potential clients at social gatherings and launch parties – it got me my first proper paying clients. I still take on conceptual projects – it’s important to shoot for yourself and adds diversity to your work.”

Clay is now a sought-after commercial and editorial photographer in Louisville, Kentucky, and there’s a huge online buzz surrounding his work. “My style stems from when I used to work with bands as a designer – I enjoyed the dramatic, edgy lighting in the stock images I shot and that transferred to my editorial and commercial work. These areas of the industry aren’t easy to break into, but I very quickly realised that this was what I wanted to shoot. In this industry it’s crucial to stand out, develop a recognisable style and stick to your guns.”

A few moments spent perusing Clay’s portfolio and you’re likely to reach the same

- 1) Clay often uses a Photek Softlighter II as his key light.
- 2) Shot in his home, this image was lit with a Profoto D1 in a gridded beauty dish with two more diffused D1s as fill lights.
- 3) The iPad is linked to a CamRanger for previewing the images.
- 4) A recent editorial shoot saw Clay build a winter wonderland set inside a local studio, complete with cornstarch snow!

conclusion that I did – this guy knows his lighting. From beautifully crafted studio-shot editorials to delicately fused ambient and flash-lit commercial shoots on location, there’s an instantly cohesive style in play here. It’s quite the feat for someone who started taking photographs only four years ago and learned mostly from the internet. “I developed my lighting repertoire by studying the work of great photographers, such as Annie Leibovitz. I would seek out their work and deconstruct the lighting, or search online for behind-the-scenes images to see their set up and what lights and modifiers they used. This helped me develop a handful of lighting solutions that I then built on, depending on the brief. One of my favourite approaches is to use a boom arm to light the subject from overhead using a diffused light source to closely imitate soft, natural light. When all else fails, I start with this and go from there.”

Learning studio lighting requires a studio, often a luxury most aspiring professionals think they cannot afford unless they hire a

space. But they’d be wrong; you need very little space at all. Clay does most of his test and editorial shoots in his home studio or, more specifically, his living room. Measuring barely 12ft x 24ft, shooting in his home has forced Clay to master the art of working within confined spaces and it’s only benefited his work. “The ceiling height has been the biggest challenge – it’s only 8ft high,” Clay reveals. “It taught me a lot, though: I can now go into any situation, or any space and light the shot. I also like the intimate feeling of my studio – it’s like when a band plays gigs in both arenas and smaller clubs; it’s good to play in arenas but it’s the more intimate, smaller venues that deliver the best experiences.”

When granted a larger space to play in Clay really likes to flex his skills. A recent winter fashion shoot put Clay to the test. He was tasked to create a convincing outdoor winter scene, complete with blizzard, in a studio. “It was a very challenging shoot but the images turned out to be some of my favourite thus far,” explains Clay. “The brief called for a Colorado-esque mountain ski scene, so we ➤

Clay Cook

*“In this industry
it’s important to
stand out, develop
a style and stick
to your guns”*





“Keep shooting. The more you shoot, the more you set yourself up for failure, and the more you fail the more you learn.”

built a set in a local studio and used cornstarch for fake snow. To create the blizzard effect, we needed a base of ‘real’ snow to be blown across the set using fans, which we could then build on and enhance in post-production. The client also wanted the shoot to look moonlit, so I used four lights: one as a key and three to gently fill in the set. I could then darken areas of the background in Photoshop, which is a lot easier than dodging areas of dark shadow.”

When Clay’s not busy shooting commissions or realising his own creative projects, he’s teaching his peers and aspiring photographers by sharing his process, putting back in to the pool of talent that gave him the knowledge to succeed. A quick visit to his blog and you’re greeted by a huge amount of information about his photo shoots – from behind-the-scenes images, tutorials and lighting diagrams to first-person tuition videos for YouTube that he

creates by mounting a GoPro to his camera’s hotshoe. While some professionals like to hold their cards close to their chest, Clay has his process printed on a billboard for all to see. “The knowledge that I gained from others really helped me when I started and I feel it’s important to pay it forward – that’s why I share lighting tutorials, behind-the-scenes videos and my articles on *Fstoppers.com*. I also run an annual internship programme where I take four young photographers under my wing who get to assist me for 12 months. Assisting really helped me learn when I first started, and by the end of the year they’re light years ahead of where they’d be if they had sat in a classroom for the same amount of time; they have hands-on experience and, crucially, they make industry contacts. This year I had more than 40 people from across the US and even abroad apply for the internship. Two of the students that I eventually selected are moving halfway

across the country for the position – it’s actually quite flattering!”

With his self-confessed transparent ethos in mind, I ask Clay what advice he would offer anyone wanting to pursue a career in editorial and commercial photography. His answer: “Keep shooting, then when you’re done shooting, shoot some more. The more you shoot, the more you set yourself up for failure, and the more you fail the more you learn. I think that’s been the biggest thing that I’ve taken away from the entire experience as a photographer – every time I fail, I learn what not to do. Things have moved incredibly quickly for me in my photographic career but the successes are actually a direct result of the failures. If I had to do it all again, I wouldn’t change a thing. I love what I’ve done, I love what I do and I’m really excited for what I’m going to do next.” To find out more about Clay’s work, visit www.claycookphotography.com



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SAMSUNG NX1

FEATURING THE LATEST TECHNOLOGY, HAS THE SAMSUNG NX1 WHAT IT TAKES TO ENTICE ENTHUSIASTS OVER TO ITS MIRRORLESS SYSTEM?



Plus

GEAR NEWS: Major product launches from Canon, Nikon, Pentax and Olympus revealed *Page 104*

BUDGET FLASHGUNS: Ten bargain models that are low in price but high in features *Page 110*

MINI TEST: The premium Profoto B2 Air TTL studio flash system – we offer our initial verdict *Page 119*



Canon's spring collection

THE 50-MEGAPIXEL EOS 5DS DUO HEADS UP CANON'S MAJOR NEW RELEASES

CANON'S LATEST LAUNCH includes a quartet of new DSLRs, including the much-discussed and hotly anticipated EOS 5DS (1) and the EOS 5DS R (2), two ultra-high resolution digital SLRs boasting an incredible 50.6-million pixel full-frame CMOS sensor. Both models sit above the EOS 5D Mk III and have a near-identical specification, with the key difference being the inclusion of a low pass cancellation filter on the EOS 5DS R to maximise the sensor's resolution. Powered by dual DIGIC 6 processors, these Canons can shoot at five frames-per-second and have an ISO range of 100-6400 (expandable to 50-12800). Both models are available June and will cost around £3,000 for the EOS 5DS and £3,200 for the EOS 5DS R.

Also announced are the Canon EOS 750D (3) and EOS 760D (4). Both 24.2-megapixel models have a similar specification, with the key differences being the EOS 760D offering a control layout similar to Canon's enthusiast-level models. Other features include 19-point AF (all cross-type sensors), Wi-Fi, a DIGIC 6 processor and an ISO range of 100-12800. Available in April, the EOS 760D costs £650 and the EOS 750D is £600.

Canon has also announced a new premium ultra wide-angle rectilinear zoom, the EF 11-24mm f/4L USM (5), which boasts premium glass optics and coatings to make the most of the high resolution of the EOS 5DS models. It's available this month and costs a eye-watering £2,800!

Canon also revealed its latest mirrorless model, the EOS M3 (6), housing a 24.2-megapixel APS-C sensor, Wi-Fi, 49-point hybrid AF and a DIGIC 6 processor. It's on sale April and costs £600.

Digital SLR Photography's editor, Daniel Lezano, was present at the European launch of the new models: "The Canon EOS 5DS models are a true technical achievement. This sort of resolution was previously only possible from medium-format cameras. The cameras handle much like the previous EOS 5D and the level of customisation is excellent. The new lens is amazing too – landscape and architectural photographers will want to get their orders in!"

We had a brief chance to get hands-on with the new bodies and lens and our initial impression is very positive – we look forward to putting them through their paces very soon! www.canon.co.uk

Right: Canon's entries into the megapixel race are set to impress – introducing the 50.6-megapixel EOS 5DS and EOS 5DS R.



NEWS In brief...

TAMRON WIDE-ANGLE PRICE

Tamron has announced pricing for its recently launched SP 15-30mm f/2.8 VC USD wide-angle zoom. With a fast maximum aperture and four stops of stabilisation, this lens looks like a corker. It's available now and will cost £950. www.tamron.co.uk



PENTAX FULL-FRAME IS ON ITS WAY

Ricoh has revealed that it's working on a new full-frame Pentax DSLR. Details are minimal at present, but there are also two new full-frame lenses that are nearing completion – a D FA* 70-200mm f/2.8 ED DC AW and a D FA 150-450mm f/4.5-5.6 ED DC AW. www.ricoh-imaging.co.uk



PHOTOSHOP ALTERNATIVE

Affinity Photo, created by UK-based company Serif, looks to offer the power of Photoshop at a lower cost. Currently in free beta, the software will cost \$50 and include two year's worth of updates when it finally goes on sale. Competition can only be a good thing, so it's worth a try! <http://affinity.serif.com>





New OM-D boasts top tech

FOLLOWING ON FROM the success of the original Olympus OM-D, its successor has been announced – the Olympus OM-D E-M5 Mk II. The new 16-megapixel model boasts an ISO range of 200-25600, top shutter speed of 1/16,000sec, vari-angle touchscreen LCD and an improved five-axis in-body image stabilisation system, allowing photographers and videographers alike to employ shutter speeds five stops slower. As the IS is built into the body it also works with all lenses, new and old! There's another feature too – Olympus has added a mode that allows you to capture 40-megapixel stills! By shifting the sensor between each shot, up to eight

exposures can be combined, providing the camera is locked off on a tripod.

Also new is a second generation M.ZUIKO DIGITAL ED 14-150mm f/4-5.6 II lens. This optic now features weatherproofing, high-speed AF and a minimum focusing distance of just 50cm. Both the new camera and revised lens are available now. The 14-150mm is priced at £550 and the OM-D Mk II is available for £900 body-only. www.olympus.co.uk

'Star seeker' launched by Nikon

Calling all space cadets! Nikon has unveiled the world's first FX-format DSLR built for astrophotography. Based on the Nikon D810, the D810A has a list of features that make it an interstellar choice for capturing images of the final frontier. The most important is its new infrared cut filter, which makes the D810A four times more sensitive to the hydrogen-alpha spectral line. If that means absolutely nothing to you then you're not alone, but we're sure the results will be fantastic! There's also a Long Exposure Manual mode allowing for exposures of up to 900 seconds and an electronic front curtain shutter to eliminate vibrations. As the new model is based on the D810, it boasts a 36.3-megapixel sensor, ISO 100-51200 range and 23x LiveView zoom, for fine-tuning focus.

The Nikon D810A is available at the end of May, priced at £3,000, body-only. www.nikon.co.uk



SIGMA ADDS TO LINE UP

SIGMA HAS MADE quite the name for itself recently, thanks to its excellent line up of glass – namely the tack sharp and bokehlicious

35mm f/1.4 Art and 50mm f/1.4 Art primes. The good news is that Sigma has now added to that line-up with the new 24mm f/1.4 DG HSM Art. There are few details on the new lens at present, although we do know that it'll be available in Canon and Sigma mounts sometime in March, with Nikon to follow in April and Sony at a later date. Price is yet to be confirmed.

Also from Sigma is a 150-600mm f/5-6.3 DG OS HSM hyper-telezoom. Falling into Sigma's Contemporary range, the new lens features nine diaphragm blades, 20 lens elements in 14 groups and takes a whopping 95mm filter thread. As before, there's no prices as yet, but Canon and Nikon users can expect to see the new lens in May, with Sony and Sigma mounts to follow. www.sigma-imaging-uk.com



TECH IN A TINY BODY

THE SAMSUNG NX1 (reviewed on page 106) has a heck of a lot of high-end tech, but if you don't need anything quite as advanced why not consider the newly-announced NX500? Based on the NX1, the NX500 is smaller and lighter, but it's no slouch – inside, you'll find a 28-megapixel BSI APS-C sensor, 4K and UHD video, DRiMeV image processor, Bluetooth, Wi-Fi and NFC. The NX500 also boasts Hybrid AF, 9fps shooting, an ISO range of 100-51200 and Super AMOLED flip-up touchscreen. With no confirmed price as yet, we're expecting the NX500 to cost in the region of £550-600 when it goes on sale in March. www.samsung.co.uk



NEW RUGGED PENTAX

RICOH HAS ANNOUNCED the new Pentax K-S2, a compact, weather-resistant enthusiast DSLR. Offering a 20-megapixel APS-C sensor, the K-S2 is powered by the PRIME M II image processor, features Wi-Fi and NFC, ISO 100-51200, 5.5fps burst mode, Full HD 30p video and 4K 'interval' movie capabilities, which we're taking as meaning time-lapse. There's also in-body Shake Reduction, 11 AF points (nine cross-type) and over 100 weather seals, making the K-S2 the smallest dust- and weather-proof DSLR. The K-S2 is priced at £550, body-only, or £650 with 18-50mm lens. www.ricoh-imaging.co.uk



SAMSUNG NX1

With DSLR-styling and a wide range of features, the mirrorless NX1 is a serious attempt by Samsung to offer enthusiasts the best of both worlds

Test: RICHARD HOPKINS

SPECIFICATION

Price (body-only): £1,300 (guide) / £1,300 (street)
Image sensor: BSI APS-C CMOS
 (23.5mm x 15.7mm)
Effective resolution: 28.2-megapixel
Maximum image resolution: 6480 x 4320 pixels
AF points: 205 phase- & 209 contrast-detection
ISO range: 100-25600 (High: 51200)
Shutter speed range: 1/8000sec - 30 seconds & Bulb
Continuous frame rate: 15fps
Storage: SD (SDHC/SDXC)
Size: 138.5x102.3x65.8mm
Weight: 550g (body-only)

SAMSUNG'S NX RANGE of Compact System Cameras have proven to be very popular with photographers wanting an interchangeable-lens camera similar in size to compacts. In terms of offering something to sway digital SLR users, its NX30 model proved a good option for those looking for a mirrorless alternative to your typical entry-level DSLR.

However, it has never had a model that can truly challenge the big guns in the serious end of the market, but Samsung has high hopes that the NX1 will be the one. It will be an incredibly difficult task, with most advanced photographers already having committed serious expenditure to a system of cameras, lenses and accessories, along with the fact other advanced CSCs, such as the Sony Alpha and Panasonic Lumix series, already exist. But having used the Samsung, it's clear that the Korean electronic giant has put maximum effort into delivering a camera that gives it the best chance to successfully make inroads into this highly competitive but lucrative sector of the market.

To appeal to serious photographers, the Samsung needs to look and feel the part, and it certainly does; it's got a modern, curvy design and well-sized, nicely laid out controls. Made of magnesium-alloy, it's a camera that's designed to be waterproof, making it robust enough to be used in harsh conditions. Its solid body feels good, too, with a large handgrip and rubberised panel affording a comfortable hold. The camera body is reasonably light too, although the weight increases considerably if used with the 16-50mm f/2-2.8 zoom, used in this test, due to its premium glass.

The arrangement of controls follows a similar layout in principle to market-leading

SAMSUNG GETS SERIOUS

Samsung hopes its highly-specified and DSLR-styled NX1 will help it gain a foothold in the enthusiast-level sector.

DSLR brands, so becoming familiar with where to find the various functions shouldn't take too long. Despite boasting an extensive range of features, the buttons have been clearly marked to help users easily access features. The top-plate houses two main dials – on the right next to the info LCD is the exposure mode dial, while on the left is the frame advance dial, which also houses four key function buttons for White Balance, AF, ISO and metering patterns. The rear houses the majority of other key functions including accessing the main menu or selecting the Fn button, which opens up other options.

All very handy, but what speeds up selection even further is that the NX1 boasts a 3in LCD touchscreen display which, used along with the ring that surrounds the four-way control, lets you quickly access and select functions. The various ways to choose modes and features may be confusing at first, but you'll quickly learn which method you prefer.

The LCD monitor provides a very crisp 1,036,000-dot display and its use is further enhanced by its tilting platform. For most users, image framing will be via the electronic viewfinder, which is excellent. It's very large and provides an incredible amount of image info, with the actual display providing a very sharp image, thanks to its 2,360,000-dot resolution.

Looking at the specification, it's difficult to imagine what else Samsung could have crammed into the NX1 for enthusiasts. At its



heart is the DRiMe V, Samsung's most powerful image processor. Its image sensor is the largest of its type with backside illumination (i.e. the circuitry is behind the sensor), which means a larger area can capture light. Its 28-million pixel resolution compares very favourably with competitors and its ISO range of 100-25600 (expandable to 51200) is good.

The autofocus system uses a hybrid (passive plus contrast-detection) system that Samsung claims is the world's fastest. Across the majority of the image frame, the NX1 uses 209 contrast-detection points and 205 phase-detection points, of which an impressive 153 are cross-types. Samsung states this system offers distinct advantages when shooting in low light, while it also minimises hunting when shooting video. On this latter point, the NX1 boasts 4K recording, with an extensive range of options available, as well as sockets for an external microphone and headphones.

The exposure system offers multi-zone (221 segments), centre-weighted and spot patterns, with exposure compensation of +/- five stops. It's worth noting that changing the compensation value will lighten/darken the display in the electronic finder as well as the LCD monitor, allowing you to judge changes in real-time.



Exposure: 1/320sec at f/7.1 (ISO 200)



Exposure: 1/500sec at f/2.8 (ISO 200)

NX SYSTEM: WHAT'S AVAILABLE?

For any real chance of success, the Samsung NX1 has to be supported by a decent range of lenses. While not as extensive as the likes of Canon and Nikon, the NX range covers most popular options a photographer might want. Its 16-50mm f/2-2.8 and 50-150mm f/2.8 Premium S zooms are important optics for potential NX1 users in particular. The 12-24mm f/4-5.6 wide zoom will suit landscape shooters while the 60mm f/2.8 Macro lens boasts life-size reproduction for close-ups. A 16mm f/4 ultra wide is available, as is a 45mm f/1.8 fast standard zoom that can be used to shoot 3D images. Several lenses boast i-function, which allows variables such as apertures to be controlled via the lens. When the NX1's integral flash isn't powerful enough, the SEF580A (Guide Number: 58, ISO 100, m) is available, while accessories include a vertical grip.

CLOSEST RIVALS

- **PANASONIC LUMIX GH4:** A brilliant Micro Four-Thirds camera that offers a 16-megapixel sensor and a strong range of features. Its 4K video capture offers broadcast quality and has made it popular with videographers looking for high quality in a small package. Available for around £1,149 body-only.
- **OLYMPUS OM-D E-M1:** This stylish Micro Four-Thirds model looks like a classic Olympus 35mm SLR and sports a 16-megapixel sensor that delivers very high-quality results. Its small size has made it popular with travel pros. You'll find it for under £1,000 body-only.
- **FUJIFILM X-T1:** Another stylish and compact camera, the X-T1 offers a 16.3-million pixel APS-CX-Trans CMOS II sensor and 1080p video. Lacks the range of features of the Samsung but boasts high image quality and a fantastic viewfinder. Priced around £1,100 body-only.
- **NIKON D610:** Unlike the other cameras mentioned above, but included as it's a similar price to the Samsung (£1,200 body-only) and a reminder that high-quality full-frame DSLRs are available at this price point.

A full range of exposure modes are available, including more than a dozen Smart modes for beginners looking for fuss-free creative results, such as Silhouette, Sunset and Fireworks. You can manipulate the effects you capture using the Picture Wizard to set the tone of images, with the choice including Calm, Retro, Standard and Vivid. There are also several special effects available including vignetting, watercolour and miniature effects.

Only the headline features have been covered here in detail, but there are a few more worth mentioning that are noteworthy. The lack of a mirror and the powerful DRiMe V processor means that the Samsung can shoot maximum resolution images at up to 15 frames-per-second for up to 70 frames. The NX1 sports a Wi-Fi button on the rear close to the viewfinder, which allows you to connect to a smartphone or tablet loaded with the

Samsung app and review or transfer images wirelessly. It also sports Bluetooth and NFC.

So far so good, but how does the Samsung perform? Quite simply, extremely well. The autofocus system is lightning fast in pretty much every shooting situation, while the multi-zone metering is very hard to fool – strong backlighting alone causing problems. Image quality is excellent, with the 28-megapixel sensor producing files that show excellent colour rendition and a high level of detail. Noise is nicely controlled and you can shoot at ISO 1600 when required and know you'll capture usable results. Used with the £950 16-50mm f/2-2.8 zoom, the Samsung NX1 delivers images that compare favourably – in other words matching or proving better – than its main rivals, although that's down in part to the quality of this zoom's optics. Used with more modest glass, I'm sure that the Samsung NX1 would also acquit itself well.

VERDICT

The Samsung NX1 is a fantastic mirrorless model and is worth serious consideration. It faces strong competition from the Fuji, Olympus, Panasonic and Sony CSCs, as well as Canon and Nikon digital SLRs, but can hold its own in such strong company. With a decent range of lenses to support it, the NX1 proves to be an innovative and well-specified model that offers plenty for the enthusiast. It's well worth a look.

Handling	18/20
Ease of use	17/20
Features	19/20
Performance	19/20
Value	17/20

Overall 90/100



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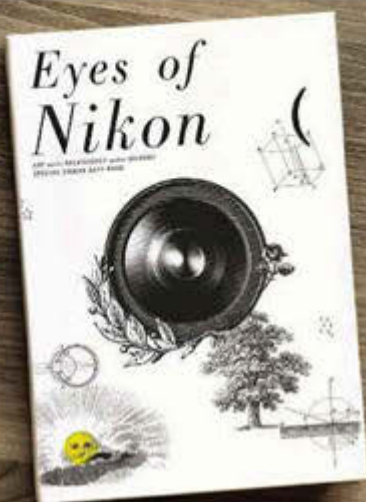
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NIKON S3M HALF-FRAME RANGEFINDER CAMERA + 5CM F/1.4 NIKKOR-SC LENS & S72 MOTOR DRIVE

The Nikon S3M was released in March 1960. It was the last rangefinder camera made by Nikon and it is unique in that it is also the first half-frame Nikon camera ever made. In the early literature it is described as follows: "An S3M camera, specially adapted for 18x24 single frame photography. It takes 72 pictures on a standard 36-exposure 35mm roll film. The viewfinder provides correct viewing field for 35mm, 50mm and 105mm lenses. Other features are the same as the Nikon S3. The S3M is equipped with an (S72) electric motor drive taking single, 2, 3 or burst exposures up to 72 frames at the rate of 4 per second." The 'M' designation meant that it was designed for motorised use. The viewfinder of the S3M is unique to this model. Each etched frame line is keyed individually by sliding the chrome lever on the back of the camera next to the viewfinder. It is click-stopped for each frame line and the focal length is also visible below the frame. Factory records record that 195 Nikon S3M cameras were produced and apparently the ratio of black to chrome cameras is 50/50. However, not all chrome bodies were drilled to accept a motor drive. Apparently, only about 100 Nikon S3M 'sets' ever existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but also the rarest, and a complete set with a proper motor is even rarer. It is the jewel in the crown of Nikon rangefinder cameras.



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BUDGET FLASHGUNS

LET THERE BE LIGHT! FLASHGUNS ARE KEY CREATIVE TOOLS TO TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL, AND THERE'S NO BETTER WAY TO START LEARNING THAN WITH ONE OF THESE AFFORDABLE MODELS

FLASHGUNS, SPEEDLIGHTS, STROBES, call them what you will – a decent flash is one of the most important purchases you'll make. Not only are they essential when the light gets too low, but flash can greatly enhance normal daylight photography and also take you into a whole new world of strobist creative image making.

Flashguns are so much more than bigger versions of the camera's pop-up unit. They have a lot more power for one, and that's what you need for bouncing the light off the ceiling and walls for a much better lighting effect. They are equipped with tilting and swivelling heads to make bouncing light easier and you can take them off-camera,

Test: RICHARD HOPKINS

using two, three or more at a time, fit them to lighting modifiers, and really go to town.

Off-camera and multiple flash photography were very difficult in the days of film, but now with auto-TTL control, wireless sync, and instant replay on a digital camera's LCD monitor to confirm exposure and lighting effect, these techniques are within everyone's reach.

There's more. Until just a few years ago, a top-end flashgun with a decent bit of poke would cost hundreds of pounds. Some of them still do, but independent manufacturers have pretty much rewritten the rule book

here with excellent products, great specifications and astonishingly low prices.

This month, we've rounded up ten of the best buys under £200 and you'll be pleasantly surprised at just how much performance can be had for well below that budget. Next month, in the over £200 price bracket, we'll be taking a look at top-of-the-range models from all the leading manufacturers.

HOW WE DID THE TESTS

● **POWER:** Using our standard method of firing into a Lastolite 95cm Umbrellabox and reading full-power brightness at 1.0m, this gives an accurate and reliable measure of



total light output that is directly comparable between all flash units. It's the same method as used for last month's review of studioflash heads, expressed as an f/number at ISO 100 plus a decimal, eg f/8 +0.5 is exactly half way between f/8 and f/11. That figure would also equate to around 100Ws in studioflash terms.

● **RECYCLE TIME:** An average of three full-power pops, using freshly-charged standard Eneloop Ni-MH batteries. Alkaline batteries are much slower, typically taking 50% longer.

● **FLASH DURATIONS:** Most flashguns have similar flash durations, that can be quite long at full-power, like 1/500sec or so, but they get very much faster as power is reduced. Broadly speaking, every time the power is reduced by one stop, the flash duration time is also halved. So at 1/2 power, a typical flash duration would be 1/1000sec, at 1/4 power 1/2000sec, and so on down to incredibly short flash durations of 1/20,000sec or 1/30,000sec at minimum output.

● **OTHER FEATURES:** Colour temperature is another performance feature we look at, which is usually close to daylight. Some

flashguns also feature high-speed sync (HSS, or Auto-FP sync in Nikon-speak).

● **LIGHT COVERAGE:** The zooming action of the flash head improves efficiency by adjusting the angle of the light coverage to match the field-of-view of the lens (set in increments relating to full-frame equivalent focal lengths). At longer settings, this narrows and concentrates the beam, effectively making the flash brighter and increasing range. Note that manufacturers' quoted guide numbers refer to the gun's maximum focal length, thus flattering performance.

At shorter focal lengths, all of these flashguns struggle to get really even light coverage, so images suffer from darkened corners. It does look worse on test than it would in practice, as the effect would usually pass unnoticed or enhance an image with a slight vignette. The upside is that producing even coverage would mean a significant reduction in overall brightness, so it's a fair trade-off. When shooting at close distance, guns with an additional down-tilt position avoid darkening at the bottom of the frame.



FLASH TERMINOLOGY

● **GUIDE NUMBER:** A measure of flash brightness, that can also be used to calculate exposure when the flash is fired directly at the subject, based on the inverse square law (see below). Divide the guide number by distance to get the f/number – for example, GN56 (ISO 100, metres) would give a lens aperture of f/5.6 at 10m.

● **E-TTL & i-TTL:** E-TTL is Canon's name for their auto-TTL flash system, and Nikon's is labelled i-TTL. They both work in pretty much the same way, with the same main features.

● **PRE-FLASH:** In auto-TTL mode, a pre-flash is fired when the shutter release is pressed, just before the shutter opens, and the metering system uses this to calculate exposure. It all happens very quickly indeed, just a few milliseconds, too fast for the naked eye to separate the pre-flash from the main flash that follows straight after.

● **WIRELESS REMOTE FLASH:** The days of long trailing sync cables are gone, as modern flash systems communicate wirelessly and fire in sync using light-code instructions (very fast Morse code-like signals) or via radio instructions that are more reliable and have greater range.

● **MASTER/COMMANDER & SLAVE:** For wireless remote flash, the master unit (Canon) or commander unit (Nikon) sits on the camera and transmits exposure and sync instructions to the remote slave receiver guns.

● **S1 & S2 SLAVE:** S1 is a normal 'dumb-slave' feature, when the flashgun will fire in sync when it sees another flash firing. S2 mode is the same, but is programmed to ignore pre-flashes from the master unit and will only fire when it sees the main flash.

● **HIGH-SPEED SYNC:** HSS allows high shutter speeds, above the normal X-sync ceiling of focal-plane shutters (Nikon calls it FP-sync) that is limited to 1/200sec or thereabouts. Many top-end flashguns can do this, and it's invaluable for using flash in bright daylight, though effective power is inevitably greatly reduced so is best at close range.

● **SECOND-CURTAIN SYNC:** Normal X-sync fires the flash at the beginning of the exposure, and second-curtain sync fires it at the end. This can create a more natural-looking effect with bright moving subjects, such as the streaks of light from car headlights that would then appear behind the car rather than in front of it.

● **I.G.B.T:** Stands for Insulated-Gate Bipolar Transistor, which is a very fast switch used to control power output in flashguns, while also delivering very short flash durations – typically down to 1/30,000sec at minimum power. Conventional studioflash works completely differently in this respect.

● **BOUNCE FLASH:** A popular technique for creating softer and more natural lighting indoors by pointing the flash at a white ceiling. The ceiling effectively becomes the new and much larger light source, bouncing soft light over a wide area. Light-toned walls can also be used.

● **MULTI-FLASH MODE:** In multi-flash or stroboscopic mode, the flashgun will rattle off a sequence of flashes at set intervals. A good trick for showing off your golf swing!

● **INVERSE SQUARE LAW:** One of the fundamentals of flash photography, the inverse square law says that when the distance is doubled, the brightness of the light is reduced to one quarter – a drop of two stops. Basically, flash brightness falls off much more quickly than you might think!

MAIN FEATURES

- 1) Pull-out bounce card: Works well for bounce-fill technique
- 2) Fold-down wide-diffuser: Extends coverage with ultra wide-angle lenses
- 3) Rotating head: Most flashguns allow you to tilt the head up, down and swivel
- 4) Slave sensor: Optical slave receiver for remote firing
- 5) AF-assist light: This emits a red beam to improve the camera's AF in low light
- 6) Battery compartment: Most take four AAs
- 7) Metal foot: Has mount with locking collar
- 8) Stand: With 1/4in tripod bush underneath
- 9) Tilt and swivel angles: Click-stopped at marked positions
- 10) LCD control panel: Full display of all functions and settings
- 11) Panel light and beeper: Illuminates LCD, often doubles as beeper on/off
- 12) Mode set: Choose modes such as E-TTL, manual and multi-flash strobe
- 13) Sync options: Sets high-speed sync and second-curtain sync
- 14) Custom functions: Press both buttons to access custom functions
- 15) Zoom head & remote control: Zoom head set, plus Master/Slave functions
- 16) Sync port: Standard jack sync socket
- 17) Ready light: Flash ready-light, which doubles as test button
- 18) Settings controller: Four-way toggle selector, plus confirm button



Yongnuo Speedlite YN568EX II £85

As of a few years ago, Yongnuo was unheard of outside China and out of nowhere it has become a major player in the flash market, selling mainly through mail-order. Launching new models at a relentless pace, Yongnuo is now a leading innovator as well as making some unashamedly copycat products. It's a brand that we were originally sceptical about but having used a number of their flashguns and triggers, we've come to trust their reliability and performance.

The Yongnuo YN568EX II is very similar to the Canon Speedlite 580EX II in terms of specification, but one thing Yongnuo has not copied is the price – it sells for an astonishing £85. It's a top-spec flashgun, including master/commander remote control functions (via light-code; radio control is available in the new Yongnuo YN600EX-RT), plus S1 and S2 slave modes, high-speed sync, second-curtain sync, an auto-zoom head and plenty more. The only omission of note is no facility for external power.

Performance is impressive, with power output among the highest at f/8 +0.7 and a fast recycle time of 3.3 seconds. All other aspects of performance are on par with other good quality flashguns, too, and the build quality is as good as other much more expensive flashguns.



Street price: £560

Guide number: 58 at 105mm (ISO 100, m)
 Tested output: f/8 +0.7 max power
 Coverage: 24-105mm, 14mm wide-diffuser
 Recycle time (max power): 3.3 seconds
 High-speed sync: Yes
 Second-curtain sync: Yes
 Flash duration (claimed): 1/200sec max power to 1/20,000sec min power
 Tilt-bounce: 0-90° up, 0-7° down
 Swivel: 0-180° left; 0-180° right
 Modes: Auto-TTL, manual, strobe
 Remote modes: Auto-TTL master/command, auto-TTL slave, S1/S2 slave
 AF assist beam: Yes
 Pull-out bounce card: Yes
 Accs: Stand & soft case
 Firmware update port: No / Sync port: Yes
 Power: Four AA batteries
 External power socket: No
 Dimensions: 180x73x60mm
 Weight: 487g (inc Ni-MH batteries)
 Camera fittings: Canon or Nikon
 Website: www.yongnuo.eu

VERDICT

The Yongnuo's specification, build quality and performance are all top-drawer. This model has a good reliability record, and the price is just incredible. The Yongnuo revolution continues with the YN568 EX II.

Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★★
Overall	★★★★★

Nissin Di600 £100

Nissin makes some impressive flash units, including high-end models like the potent Di866 that has been one of the strobist's workhorse favourites for many years. The nicely made Nissin Di600 sits at the other end of the price scale, covering the essentials for general-use photographers but without too many frills, for a much lower cost.

Power output checked at f/5.6 +0.9, about one stop down on the most powerful guns, though it recycles in a swift 2.7 seconds.

It's fully auto-TTL compatible, plus manual and slave modes, but no master/commander remote controller functions or high-speed sync at this level. The head is auto-zooming and comes equipped with both a pull-out bounce card and a super-wide diffuser panel. There's no downward head-tilt, and rotation is limited to 90° on the left.

The main area of economy is on the rear control panel, that lacks an LCD screen and has to make do with just a few buttons and a row of LEDs. This works well enough in auto-TTL mode, if only because there's no need to touch anything apart from the +/- compensation rocker-switch. But in manual mode, the LEDs double-up as power indicators, in one stop increments only, yet they're still marked in compensation values. It's workable, but not ideal.



VERDICT

The Nissin Di600 is a good, basic flashgun at an affordable price. It works well in auto-TTL mode, though less so in manual for off-camera work, or when high power is needed. Also available for Sony.

Street price: £100

Guide number: GN44 at 105mm (ISO 100, m)
Tested output: f/5.6 +0.9 max power
Coverage: 24-105mm, 16mm wide-diffuser
Recycle time (max power): 2.7 seconds
High speed sync: No
Second-curtain sync: Yes
Flash durations (claimed): 1/800sec max power, to 1/20,000sec min power
Tilt-bounce: 0-90° up
Swivel: 0-90° left, 0-180° right
Modes: Auto-TTL, Manual
Remote modes: Auto-TTL slave, S1/S2 slave
AF assist beam: Yes
Pull-out bounce card: Yes
Accs: Mini stand
Firmware update port: No
Sync port: Yes
Power source: Four AA batteries
External power options: None
Dimensions: 178x76x54mm
Weight: 418g (inc Ni-MH batteries)
Camera fittings: Canon, Nikon, Sony
Website: www.kenro.co.uk

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Sunpak PZ42X £110

Sunpak has been producing flashguns for decades and offers an extensive range to suit all levels of photographer. Nice and neat, the Sunpak PZ42X is smaller and lighter than most. It's a basic gun for a reasonable cost, featuring auto-TTL compatibility – but only when attached to the camera or on a dedicated extension cord. There is no wireless light-code remote control option as standard, which sounds like a bit of a drawback, but on the other hand it works just fine when attached to a third-party radio trigger. Radio is the way to go with remote off-camera flash these days – more reliable, especially outdoors, and with far greater range.

Manual-only radio triggers are cheap as chips, and even Full Monty auto-TTL triggers aren't that expensive any more.

The auto-zoom head covers lenses from 24-105mm, and there's a wide-diffuser taking that down to 20mm. No pull-out bounce-card though, there's no downward tilt of the flash head, and rotation is limited to 120° on the right – small things in practice. Controls are limited, though the LCD display is clear and logical. Power output checked at a very serviceable f/8 +0.3, which is half a stop or so down on the most powerful rivals, but good for the size and cost. Recycling at full-power takes 3.7 seconds.



VERDICT

The Sunpak PZ42X is quite small and light, but boasts enough power to get most things done. Features are fairly basic, but cover the essentials and the price is right. A decent budget buy from a reliable brand.

Street price: £110

Guide number: GN42 at 105mm (ISO 100, m)
Tested output: f/8 +0.3 max power
Coverage: 24-105mm, 20mm wide-diffuser
Recycle time (max power): 3.7 seconds
High speed sync: No
Second-curtain sync: Yes (via camera)
Flash durations (claimed): 1/500sec max power, to 1/13,000sec min power
Tilt-bounce angles: 0-90° up
Swivel: 0-180° left, 0-120° right
Modes: Auto-TTL, Manual
Remote modes: None
AF assist beam: Yes
Pull-out bounce card: No
Accs: None
Firmware update port: No
Sync port: No
Power source: Four AA batteries
External power options: None
Dimensions: 160x64x58mm
Weight: 356g (inc Ni-MH batteries)
Camera fittings: Canon, Nikon, Sony
Website: www.intro2020.co.uk

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Metz 44 AF-1 £125

The Metz brand has long been synonymous with producing brilliant flashguns, in particular its classic range of hammerheads. The Metz 44 AF-1 is far smaller than these older classics and sits at the lower end of the range, with a specification trimmed of the more luxury features.

It's an auto-TTL flashgun, either on-camera or as a remote slave, plus manual but with a restricted range of power settings – full-power, 1/2, 1/8 and 1/64 only. The head has a pull-out bounce card and diffuser panel taking coverage down to a very wide 12mm lens on full-frame (8mm on APS-C), with auto-zooming from 24-105mm. There's upwards tilt from 0-90°, though no downward tilt and rotation is limited to 120° on the right, 180° left.

So the basics are well covered and operation is a real model of simplicity. The rear control panel of the Metz has no LCD display, but a group of large buttons and a line of LEDs. It's very easy to use, logical and fast and looks quite snazzy too.

Rated with a guide number of GN44 (ISO 100, metres) at full-power, the measured output confirmed, with a test exposure of f/8 +0.3, that it performs well. Recycle time at maximum output was 3.3 seconds – see separate panel on *How We Did The Tests*.



VERDICT

The Metz offers a basic specification, but it's very easy to use and offers a decent level of power, and it's good value too. It's available to fit a very wide range of cameras, including most CSCs.

Street price: £125

Guide number: GN44 at 105mm (ISO 100, m)
Tested output: f/8 +0.3 max power
Coverage: 24-105mm, 12mm wide-diffuser
Recycle time (max power): 3.3 seconds
High speed sync: No
Second-curtain sync: Yes (via camera)
Flash durations (claimed): 1/125sec max power, to 1/15,000sec min power
Tilt-bounce angles: 0-90° up
Swivel: 0-180° left, 0-120° right
Modes: Auto-TTL, Manual
Remote modes: Auto-TTL slave
AF assist beam: Yes
Pull-out bounce card: Yes
Accs: None
Firmware update port: No / Sync port: No
Power source: Four AA batteries
External power options: None
Dimensions: 175x73x56mm
Weight: 420g (inc Ni-MH batteries)
Camera fittings: Canon, Nikon, Olympus, Pentax, Samsung, Sony
Website: www.intro2020.co.uk

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Gloxy GX-F990 £130

Gloxy is another of the numerous new flash brands that have popped up recently. The GX-F990 sits at the top of the range of one model currently imported by Gloxy UK and is available for either Canon or Nikon cameras. It's a big gun and slightly heavier than most at 505g with batteries, though there are extensive features packed inside.

It's almost easier to say what it hasn't got than what it has, and that's no auto-TTL master/commander mode. That aside, it has almost everything else including all remote slave options, high-speed sync, second-curtain sync, an auto-zoom head that tilts slightly down for close-ups and rotates 180° both left and right, a pull-out bounce card, and a super-wide diffuser panel. Strobists will also welcome the X-sync port and external power socket.

It comes with a mini stand, a Stofen-type diffuser cap and a soft case. The review sample also came with a nice kit of 20 coloured gels in a neat wallet, plus attachment bands, though this might not be included with all purchases.

Power checked out at f/8 +0.3, which is slightly less than expected from the guide number, but only half a stop down on the most powerful. Recycle time was 3.2 seconds.



VERDICT

The Gloxy boasts a high specification including high-speed sync and it offers ample power too. It's a little heavy, but it's very well made and comes with useful accessories – all for a bargain price.

Street price: £130

Guide number: GN54 at 105mm (ISO 100, m)
Tested output: f/8 +0.3 max power
Coverage: 18-180mm with wide-angle diffuser
Recycle time (max power): 3.2 seconds
High-speed sync: Yes
Second-curtain sync: Yes
Flash durations (claimed): 1/200sec max power, to 1/20,000sec min power
Tilt-bounce angles: 0-90° up, 0-7° down
Swivel: 0-180° left, 0-180° right
Modes: Auto-TTL, Manual, Multi-strobe
Remote modes: Auto-TTL slave, S1/S2 slave
AF assist beam: Yes
Pull-out bounce card: Yes
Accs: mini stand, soft case, diffuser cap, colour gel set
Firmware update port: No / Sync port: Yes
Power source: Four AA batteries
External power options: Yes
Dimensions: 204x77x57mm
Weight: 505g (inc Ni-MH batteries)
Camera fittings: Canon or Nikon
Website: www.photo24.co.uk

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Canon Speedlite 270EX II £135



Digital SLR
Photography
**HIGHLY
RATED**

The diminutive Canon 270EX II is deceptive, with more power than the guide number suggests – about four times the average camera pop-up flash. That's enough for a bit of bouncing, given the high ISO performance of most cameras these days, and the head tilts up 90° through four click-stopped positions. Plus it has high-speed sync, making it the perfect companion for a dash of fill-in on sunny day walkabouts. Only needing two AA batteries, it's less than half the weight of most flashguns and the smooth contours help it to slip easily into a pocket. Don't be put off by the apparent lack of controls – it's all done quite easily through Canon's in-camera flash menu. While the guide number of GN27 (ISO 100, metres) seems low, that's measured at the 50mm lens setting rather than the 105mm used for bigger flashguns. Scale that up to what it might be at a longer focal length and the guide number jumps to over GN40, putting it on par with the Nissin Di600 for example. Our test confirms that, with a total light output measured at f/5.6+0.9 – the same as the Di600 and perfectly workable. Recycle time is 3.7 seconds.

VERDICT

The Canon Speedlite 270EX II is small, light, surprisingly powerful, and the tilting head and high-speed sync gives it an extra bit of versatility. At £135, it's a great buy as a pocketable second flashgun.

Street price: £135

Guide number: GN27 at 50mm (ISO 100, m)
Tested output: f/5.6+0.9 max power
Coverage: 28mm wide, 50mm tele
Recycle time (max power): 3.7 seconds
High-speed sync: Yes
Second-curtain sync: Yes
Flash durations (claimed): n/a (information unspecified by Canon)
Tilt-bounce: 0, 60, 75 and 90° up
Swivel: No
Modes: Auto-TTL, Manual
Remote modes: Auto-TTL slave
AF assist beam: Yes
Pull-out bounce card: No
Firmware update port: No
Sync port: No
Power source: Two AA batteries
External power options: None
Dimensions: 77x65x66mm
Weight: 202g (inc Ni-MH batteries)
Accs: Mini stand, soft case
Camera fittings: Canon only
Website: www.canon.co.uk

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★★

Sigma EF-610 DG Super £150

The Sigma EF-610 DG Super is one of two flashguns produced by Sigma. This is the top model that adds to the cheaper 610 DG S's features list with master/commander light-code auto-TTL remote control functions. The specification is comprehensive, including high-speed sync, second-curtain sync, a multi-strobe mode and also the promise of hefty power with a high guide number.

The flash head auto-zooms from 24-105mm, and the super-wide diffuser extends that to cover a 17mm lens. There's a pull-out bounce card, and the tilt facility angles the head down by 7° as well as up. Swivel is restricted to 90° on the right, and some might find that a bit limiting, though a nice feature is the head locks at the straight ahead and straight up positions, released by buttons. It handles well, with a clear LCD panel and two rows of buttons with easy, logical functions.

The guide number is GN61 (ISO 100, metres) and that's just about as high as it gets with flashguns. True to form, the Sigma 610 DG Super recorded f/11 exactly in the power test, beating all rivals by at least a quarter of a stop or more. Recycling was disappointingly slow though, at 5.7 seconds.



Digital SLR
Photography
**HIGHLY
RATED**

VERDICT

A high-spec, high-performance flash from Sigma that is available in a wide range of camera fittings, for a fair price. It boasts impressive power, but its recycling times are slower than we'd like.

Street price: £150

Guide number: GN61 at 105mm (ISO 100, m)
Tested output: f/11+0.0 max power
Coverage: 24-105mm, 17mm wide-diffuser
Recycle time (max power): 5.7 seconds
High-speed sync: Yes
Second-curtain sync: Yes
Flash durations (claimed): 1/700sec max power, min power not given
Tilt-bounce angles: 0-90° up, 0-7° down
Swivel: 0-180° left, 0-90° right
Modes: Auto-TTL, Manual, Multi-strobe
Remote modes: Auto-TTL Master, auto-TTL slave, S1/S2 slave
AF assist beam: Yes
Pull-out bounce card: Yes
Firmware update port: No / Sync port: No
Power source: Four AA batteries
External power options: None
Dimensions: 139x77x117mm
Weight: 436g (inc Ni-MH batteries)
Accs: Mini stand, soft case
Fittings: Canon, Nikon, Pentax, Sigma, Sony
Website: www.sigma-imaging-uk.com

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★★

Nissin Di700 £160

The Nissin Di700 adds more power and features over the Di600 (reviewed earlier), and sits below the popular Di866 and the potent MG8000 that we'll be reviewing in next month's issue.

There's no master/commander remote control, but that aside the specification reads comprehensively with auto-TTL slave operation, S1 and S2 slave modes, high-speed sync and second-curtain sync, X-sync port and external power socket. The rear control panel is very simple – just a colour LCD with settings dial and confirm button – the idea being that everything is done through the in-camera flash menu. This is very easy and works well with a full range of control options available, but it does take a little more time and button-pressing on the camera.

The flash head is very well executed, with 0-90° upwards tilt, 7° downwards for close working, and a full 180° rotation to both left and right. A nice touch is that the head is locked at the straight ahead and straight up positions, released by a button on the side. Coverage auto-zooms from 24mm right up to 200mm, with a fold-down diffuser extending coverage to a 16mm lens. There's a pull-out bounce card, too. Power checked at f/8 +0.4, with a recycle time of 4.0 seconds.



Digital SLR Photography
HIGHLY RATED

VERDICT

The Nissin Di700 is well designed, offers extensive features and boasts decent power, all for a fair price. Control is handled mostly by the camera, which is good, but less convenient, and varies from brand to brand.

Street price: £160

Guide number: GN54 at 200mm (ISO 100, m)
Tested output: f/8 +0.4 max power
Coverage: 24-200mm, 16mm wide-diffuser
Recycle time (max power): 4.0 seconds
High-speed sync: Yes
Second-curtain sync: Yes
Flash durations (claimed): 1/800sec max power, to 1/30,000sec min power
Tilt-bounce angles: 0-90° up, 0-7° down
Swivel: 0-180° left, 0-180° right
Modes: Auto-TTL, Manual
Remote modes: Auto-TTL slave, S1/S2 slave
AF assist beam: Yes
Pull-out bounce card: Yes
Sync port: Yes
Firmware update port: No
Power source: Four AA batteries
External power options: Yes
Dimensions: 189x80x56mm
Weight: 483g (inc Ni-MH batteries)
Accs: mini stand, soft case
Camera fittings: Canon, Nikon, Sony
Website: www.kenro.co.uk

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Metz 52 AF-1 £180

This full-specification flashgun from the famous Metz brand, made in Germany, packs a punch. It also scores a world-first for the flash market with an LCD that rotates according to a horizontal or vertical camera position, with touch-screen functionality. That's no gimmick either, allowing easy access to multiple controls with the bare minimum of buttons. Try it out, we guarantee it will impress you!

Features include auto-TTL master/commander control, auto-TTL slave, S1 and S2 slave, high-speed sync, second-curtain sync, and a USB port hidden in the battery compartment for firmware updates. This is for future-proofing, so that you're covered if a new camera model needs software modifications.

The flash head auto-zooms from 24mm right out to 200mm, with the diffuser panel extending coverage to an ultra-wide 12mm (8mm on APS-C). There's also a pull-out bounce card. The head tilts 90° upwards, but not down, and the rotation runs 180° to the left but only 120° right. The rotation is not locked, but very firmly click-stopped in the straight ahead position and the review sample needed real force to dislodge it, making a disconcerting cracking sound. The battery cover is also extremely hard to open.

Power output measured an impressive f/8 +0.8 at full power, with a recycle time of 4.0 secs.



VERDICT

The Metz boasts a full features set and offers plenty of power, and of course has that handy touchscreen control. But, at this price, compared to others on test, there should be no doubts about build quality.

Street price: £180

Guide number: GN52 at 105mm (ISO 100, m)
Tested output: f/8 +0.8 max power
Coverage: 24-105mm, 12mm wide-diffuser
Recycle time (max power): 4.0 seconds
High-speed sync: Yes
Second-curtain sync: Yes
Flash durations (claimed): 1/125sec max power, to 1/25,000sec min power
Tilt-bounce angles: 0-90° up
Swivel: 0-180° left, 0-120° right
Modes: Auto-TTL, Manual
Remote modes: Auto-TTL Master, Auto-TTL slave, S1/S2 slave
AF assist beam: Yes
Pull-out bounce card: Yes / Sync port: No
Power source: Four AA batteries
External power options: None
Dimensions: 180x72x60mm
Weight: 449g (inc Ni-MH batteries)
Accs: Soft case
Camera fittings: Canon, Nikon, Olympus, Panasonic, Pentax, Sony
Website: www.intro2020.co.uk

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Canon Speedlite 320EX £185

Something a little different here: a flashgun with a built-in video light – that's the big round white LED that you can see on the front of the unit. This is both a flash and continuous light, designed with the new wave of stills shooters who also use their DSLRs for video making.

We'll concentrate on the flash side of things, and that follows a trend started with the original Canon 270EX from 2009, which basically hands over control of the flashgun to the camera, with key functions set via the in-camera menu system. It's actually a very good method, already installed in camera bodies for many years, and easy to use. The only downside is you have to dive into the menus every time you want to change anything, instead of having direct access on the back of the flashgun.

There's a handy slug of power, measuring $f/8 + 0.4$, and the recycle time is unusually fast at 2.3 seconds. There's high-speed sync, second-curtain sync, and it works as an auto-TTL slave. The zoom head functions are quite limited though, with settings at 24mm and 50mm focal lengths only, manually selected. There's tilt to 90° upwards, and swivel 180° left, but limited to 90° right.



VERDICT

Combined flash/video lights are thin on the ground, probably because inevitable compromises mean they do neither job very well, as is the case here. A brave attempt, but LED panels are better for video.

Street price: £130

Guide number: GN54 at 105mm (ISO 100, m)
Tested output: $f/8 + 0.3$ max power
Coverage: 18-180mm with wide-angle diffuser
Recycle time (max power): 3.3 seconds
High-speed sync: Yes
Second-curtain sync: Yes
Flash durations (claimed): 1/200sec max power, to 1/20,000sec min power
Tilt-bounce angles: 0-90° up, 0-7° down
Swivel: 0-180° left, 0-180° right
Modes: Auto-TTL, Manual, Multi-strobe
Remote modes: Auto-TTL slave, S1/S2 slave
AF assist beam: Yes
Pull-out bounce card: Yes
Firmware update port: No / Sync port: Yes
Power source: Four AA batteries
External power options: Yes
Dimensions: 204x77x57mm
Weight: 505g (inc Ni-MH batteries)
Accs: mini stand, soft case, diffuser cap, colour gel set
Camera fittings: Canon
Website: www.canon.co.uk

Build quality	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★★



Gloxy-F990



Canon 270 EX II



Sigma EF-610



Nissin Di700



Yongnuo 568EX II

CONCLUSION

Never has it been easier to pick a winner – the runaway Yongnuo 568EX II. Not only is it the best flashgun here, it's also the cheapest at £85, selling for half the cost of its rivals, and holding its own in comparison with even more expensive models. Check the specification – it has everything. It's a master/commander controller, with high-speed sync, second-curtain sync, and a good dollop of power. The zoom, tilt and swivel functions are all

top-drawer, it's very well made, and great to use. Yongnuo has sold thousands and the feedback on reliability is good.

After that, everything else is an 'also ran'. However, that's not to say the competition isn't good, far from it in fact, and most of the flashguns here put in very capable performances at fair prices.

The Gloxy GX-F990 is another newcomer making an impressive debut with a generous spec, good power, and some nifty accessories. It's great value at £130. At the other end of the scale, at

least in terms of size, comes the cute Canon 270EX II at £135. It's more of a niche product, not really intended for use as a number one flashgun, but it makes a great number two.

Then there's the Sigma EF 610 DG Super at £150. Not the sexiest looking, but fully specified, nice to use, and packing a mighty wallop. The Nissin Di700 is another high performer at £160, with a good spec and excellent zoom head, if you don't mind the in-camera control functions.

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**FIRST
LOOK**

Profoto B2 250 AirTTL

It has the power of an entry-level studioflash with the portability and TTL features of a flashgun, but is the Profoto B2 250 AirTTL the missing link?

Test: CAROLINE SCHMIDT

SPECIFICATION

Price: £1,412 (one-head kit)/£1,915 (two-head kit)
Max. Output: 1-250Ws (nine stops)
No. of flashes at full power on one charge: 215 flashes
Recycling time: 0.03-1.35s
Flash duration: 1/15,000 – 1/1,000sec
Size (generator inc battery): 160x80x170mm
Size (head): 100mm (circumference) 103mm (length)
Weight (generator with battery): 1.6kg
Weight (head exc stand adapter): 0.7kg
Website: www.profoto.com

FOR THOSE LOOKING for a portable flash system with the power of a studioflash there are a good number of options, such as the Calumet Genesis GF400, Bowen's Small Travelpak kit and the Elinchrom Quadra Hybrid, but none offer the Through The Lens (TTL) metering found in flashguns – until now. Profoto's new 250Ws B2 AirTTL is a compact flash system with lightning-fast recycling times and the facility for TTL, when used with Profoto's AirTTL remote (sold separately). With the remote, you can wirelessly control the power from 1,000ft or 330ft for TTL.

Like most portable flash systems, the B2 is powered and controlled by a lithium-ion battery-powered generator, which weighs a barely there 2lb. The logical control panel has minimal buttons, a large clear LCD screen and two power dials; one for each 250Ws power port. Available as a one-head (To-Go Kit) or two-head (Location Kit), the flash heads weigh 1.5lb each and measure a handy 100mm. The build quality is no less than you'd expect from a Profoto product: it is robust and well designed, and doesn't

feel unbalanced when attached to a large softbox. Each head has a stand adaptor, but also a sturdy handle so it can be comfortably handheld in the absence of a lighting stand. Both kits come in a heavily padded soft case that fits within a second thinner carrying case for ease of transport. Aside from its features and sleek design, one of biggest advantages to this flash system are the portable studio-grade Profoto light shapers, that opens you up to using it on location, from barn doors and a snoot to various size softboxes, when used with Profoto's signature slip-on metal mount.

While having TTL is a useful feature for photographers unfamiliar with flash, not many flash-confident professionals would rely on TTL to get an accurate exposure or embrace it for its limited creative potential. For situations when you lack the time to refine a flash's power, like at weddings or lifestyle portrait shoots, it's a valuable asset if you also need more power than an off-camera flashgun can provide. As well as TTL, Profoto's new High-Speed Sync (HSS) mode also lets you shoot in the brightest sunshine with wide apertures as you can use shutter speeds as fast as 1/8000sec, although more power would be beneficial when using diffused modifiers and trying to overpower the sun. It's the recycling time that's really impressive, however, at only 1.35 seconds at full power; at half-power it was astoundingly quick.

Like most other portable multiple head lighting systems, the power cables and generator are restrictive. While one flash head is flexible to use, once you introduce a second light, even with the 3m extension cable, the two flash heads have to remain



Clockwise from above: The Profoto B2 250 AirTTL is small and light enough to comfortably handhold and its HSS feature lets you shoot in midday sun at 1/8000sec.



relatively close by and the cords do get in the way. While the B2 isn't the most powerful portable studioflash, with 250Ws per flash head it's adequate for doing most portrait work and far simpler and quicker to use than rigging and syncing a multitude of flashguns for similar wattage. The number of full-power flashes you get from a full battery is said to be about 215, but in real time running the modelling lights and flash at less than half-power provided about two hours of juice. Surprisingly it took barely an hour to fully charge an exhausted battery, which means if you buy the car charger and a second battery you could have hours of off-site shooting time. When indoors the generator can be connected to a mains outlet. While it was an enjoyable, high-quality system to use, for the limited time we had to test it, at £1,915 the Location Kit is comparable to cheaper but more powerful systems like the Elinchrom Quadra Hybrid. Had it the power and flexibility of its wireless B1 predecessor, it would be hard to beat.

VERDICT

Photographers who value portability in their lighting system, want more power than a flashgun and the fail-safe of TTL will no doubt see the benefit this kit, but starting from £1,412 for 250Ws, there are more powerful and affordable options if TTL isn't important to you.

Build quality	★★★★★
Features	★★★★
Performance	★★★★
Value	★★★
Overall	★★★★

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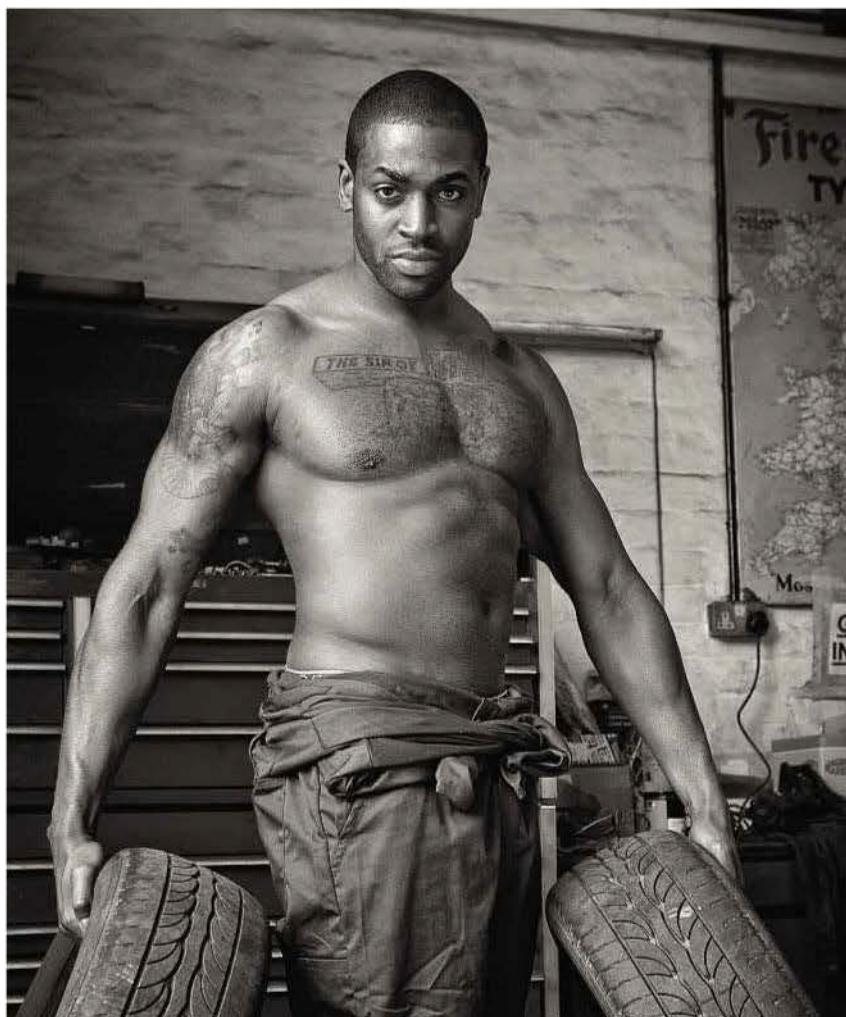
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Pro shade S.....	£59
Lens Hood 65-80.....	£20
SQAI Motorwinder.....	£149
Speed grip S.....	£69
CANON DIGITAL AF USED	
1D MKIV body box.....	£2299
1D MKIII body.....	£699
1D MKIII body box.....	£349
7D MKII body Mint box	£1399
7D body.....	£399
6D body.....	£849
5D MKII body box.....	£1799
5D MKII body box	£999/1999
5D MKI body box.....	£399
50D body box.....	£299
20D body.....	£129
550D body box.....	£249
300D body.....	£79
BG-E1.....	£39
BG-E2N.....	£59
BG-E2.....	£39
BG-ED3.....	£39
BG-E4.....	£49
BG-E5.....	£49
BG-E6 box.....	£119
BG-E7.....	£99
BG-E16 Mint box.....	£199
SX60 compact.....	£299
CANON AF USED	
EOS 3 + BP-E2.....	£239
EOS 3 + PB-E1.....	£199
EOS 3.....	£99/149
EOS 1n body.....	£129
EOS 3 body.....	£129
EOS 5 body.....	£39
EOS 300V body.....	£29
EOS 600/500 b/o ea.....	£29
8-15 F4 L box.....	£849
14 F2.8 L U MKII Mint	£1399
10-22 F3.5/4.5 U box	£349
16-35 F2.8 L II Mint box	£899
16-35 F2.8 L II box.....	£799
17-40 F4 L box.....	£449
17-85 F4.5/6 IS U EFS.....	£179
18-55 F3.5/5.6 IS EFS	£279
18-55 F3.5/5.6 IS STM.....	£99
18-55 F3.5/5.6 EFS.....	£59
18-135 F3.5/5.6 IS.....	£219
18-200 F3.5/5.6 IS.....	£229
24-70 F2.8 U MKII.....	£699
24-70 F4 L IS U.....	£629
24-85 F3.5/4.5 U silv/bk.....	£149
24-105 F4 L M.....	£249
40 F2.8 STM.....	£109
50 F1.4 U.....	£239
50 F2.5 macro box.....	£479
55-250 F4/5.6 EFS.....	£119
60 F2.8 EFS macro.....	£249

70-200 F2.8 IS U LII.....

70-200 F4 L IS U.....	£899
70-300 F4/5.6 IS U.....	£379
70-300 F4/5.6 IS U L.....	£899
75-300 F4/5.6 MK III.....	£89
85 F1.2 L MKII M.....	£1349
85 F1.2 L MKI M.....	£999
90-300 F4/5.6.....	£69
100-400 F4.5/5.6 L IS U.....	£899
100-400 F4.5/5.6 L IS U.....	£749
180 F3.5 L.....	£799
200 F2.8 LII U.....	£449
300 F2.8 IS L U MKI.....	£2899
300 F4 IS USM.....	£879
400 F2.8 L IS USM.....	£5799
400 F2.8 L IS U.....	£4799
400 F4 IS USM DO.....	£2499
400 F5.6 U.....	£899
500 F4 L IS U.....	£4399
600 F4 L IS U.....	£4399
1.4x extender MKIII.....	£199
2x extender MKIII.....	£199
2x extender MKII.....	£139
Kenko Pro 300 DG 2x11.....	£119
Teleplus 2x DG conv.....	£89
Kenko ext tube set DG.....	£99
Jessops ext tubes.....	£69
BP-50.....	£20
LC-4 wireless kit.....	£119
Angle finder C.....	£99
WFT-E5 M- box.....	£299
PB-E2 drive.....	£99
SIGMA CAS USED	
10 F2.8 DC Fisheye.....	£349
10-20 F4/5.6 HSM box.....	£279
17-70 F2.8/4 DC.....	£269
OS HSM.....	£269
17-70 F2.8/4.5 DC.....	£149
18-50 F2.8/4.5 DC OS.....	£149
18-50 F3.5/5.6 DC box	£449
20 F1.8 EX DG box.....	£249
24-70 F2.8 EX DG mac.....	£399
50 F1.4 EX DC.....	£249
70-200 F2.8 DG OS.....	£639
70-200 F2.8 EX.....	£249
DG HSM.....	£429
70-300 F4/5.6.....	£399
AP0 macro DG.....	£399
70-300 F4/5.6 DG.....	£699
100-300 F4 EX DG.....	£379
120-400 F4/5.6.....	£249
DG OS box.....	£499
135-400 F4.5/5.6 DG.....	£299
50 F2.8 EX DG mac.....	£399
500 F4.5 EX DG.....	£2399
600 F8.....	£299
1.4x EX DG.....	£169
2x EX DG conv.....	£149
2x EX conv.....	£99
OTHER CASH USED	
TAM 10-24 F3.5/4.5 Di.....	£249
TAM 17-50 F2.8 Di.....	£289
VC XR.....	£289
TAM 28-300.....	£179
F3.5/6.3 Di.....	£179
TAM 70-300 F4/5.6 Di.....	£79
TAM 90 F2.8.....	£199
CANON FLASH USED	
ST-E2 transmitter.....	£89
380 EX.....	£69
430EX II.....	£169
430EX non digital.....	£39
580 EXII box.....	£299
580EX box.....	£239
CANON MF FD USED	
T90 body box.....	£79
A1 body.....	£79
FX body.....	£49
24 F2.8 FD.....	£79
28 F2.8 FD.....	£49
50 F1.4 FD.....	£99
80-200 F4.....	£69
135 F3.5 BL.....	£39
200 F2.8 box.....	£239
2X B Extender.....	£69
TOK 60 F3.5/5.6.....	£69
WLF fits F1 early.....	£79
Motor drive MA.....	£49
Winder A.....	£19
Angle finder B.....	£49
Belows FL + slide dup.....	£89
PB-E1 power booster.....	£69
CONTAX SLR USED	
137 Quartz body.....	£39
28-70 F3.5/4.5 MM M.....	£349
50 F1.4 AE M.....	£199
TOKINA 500 F8 mirror.....	£79
FUJI DIGITAL USED	
X-Pro 1 body M- box.....	£499
X-Pro 1 body box.....	£399
16-50 F3.5/5.6 XC M.....	£199
18 F2 M- box.....	£269
18-55 F2.8/4.....	£299
23 F1.4 R M- box.....	£499
27 F2.8 XF.....	£249
50-200 F3.5/4.8 box.....	£379
60 F2.4 XF.....	£299
X20 silv/bk box.....	£279
X10 blk box.....	£179
HS10.....	£89

FUJI MED FORMAT USED

GUG690 III.....	£679
HASSELBLAD XPAN USED	
XPan 2 + 45.....	£1199
30 F5.6 M- box.....	£1799
90 F4 M.....	£249
Centre filter 49mm.....	£149
HASSELBLAD 645 USED	
H2 + prism + mag.....	£1799
+ 80 F2.8.....	£1999
50 F3.5 HC.....	£1199
HM-16/32 back.....	£199
503CXI body chr.....	£399
500CM body blk.....	£199
PM45 prism box.....	£299
PM90 prism tatty.....	£99
PME prism box.....	£149
45° Prism late.....	£149
45° Prism early.....	£69
NC1 prism.....	£69
WLF early.....	£49
A16 black.....	£149
A12 latest chr.....	£179
A12 late blk/chr.....	£129
50 F2.8 FE box.....	£549
250 F4 FE M- box.....	£419
40 F4 CF FLE box.....	£1199
40 F4 CF.....	£899
150 F4 CF.....	£449/499
Vivitar 2x conv.....	£69
Polariser - 60mm.....	£79
LEICA M/COMPACT USED	
M3 chrome body.....	£649
M1 F2.8 blk ASP.....	£1599
21 chrome.....	£1599
35 F2.8 Asp silv.....	£1499
M- box.....	£1499
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28-70 F3.5/4.5 ROM box.....	£149
35 F2.3 cam.....	£499
60 F2.8 inc tube (3cam).....	£699
70-200 F4 (3 cam).....	£249
250 F4 (3 cam).....	£399
Belows box.....	£89
Angle finder R.....	£149
LIGHTMETERS USED	
Gossen Digipro F.....	£179
Minolta Autometer IIV.....	£149
Minolta Autometer III.....	£149
Polaris Flashmeter + 10°.....	£99
Sekonic L358.....	£169
MAMIYA 645 MF USED	
645 Pro + 80 F2.8 N.....	£299
+ 120 RFH + prism.....	£299
645 Pro TL body.....	£199
645 Pro body.....	£179
645E + 80 + winder.....	£199
645E body.....	£129
645 Super comp.....	£179
645 Super body.....	£89
50 F4 shift.....	£399
55 F2.8 N.....	£799/99
55-110 F4.5.....	£199/299
105-210 F4.5 ULD C.....	£179
150 F2.8 A.....	£249
150 F3.5 N.....	£79
210 F4 N M.....	£79
Ext Tube 1, 2, 3S each	£29
Teleplus 2x conv.....	£49
Vivitar 2x converter.....	£39
FE401 AE prism box	£179
AE prism 645 Super.....	£99
Plain prism (645 Super).....	£99
WLF 645N/1000S/J.....	£49
Polaroid Back HP401.....	£229
Polaroid back.....	£229
120 Insert.....	£29
HA401 120 RFH Box.....	£49
120 Back.....	£39
Winder.....	£79
645 winder WG401.....	£99
MAMIYA TLR 6x6 USED	
C330 S B/O + WLF.....	£139
C330 S B/O + WLF.....	£199
C330 F Body + WLF.....	£149
55 F4.5.....	£199
65 F3.5 box late.....	£199
65 F3.5 serviced.....	£149
80 F2.8 late serviced	£139
180 F4.5.....	£149
250 f4.5 late serviced	£249
Paramender.....	£179
MAMIYA 7 RF 6x7 USED	
4x F4.5 + VF box.....	£899
50 F4.5 L + VF.....	£699
150 F4.5 M.....	£399
210 F8 + VF box M.....	£499
Panoramic kit.....	£49
MAMIYA RB 6x7 USED	
Pro SD + 127 KL.....	£549
+ RFH + WLF.....	£549
Pro SD comp M.....	£649
Pro S body.....	£149
Pro S body scruffy.....	£99
Prism early.....	£69

WLF.....

120 645V back.....	£99
90 F3.5 KL.....	£249
127 F3.5 KL.....	£299
180 F4.5 C.....	£99
250 F4.5 KL M- box.....	£249
Ext tube 2.....	£49
MAMIYA RZ 6x7 USED	
RZ Pro body.....	£149
50 F4.5 W.....	£199/299
65 F4 box M.....	£399
90 F3.5 W M- box.....	£299
127 F3.5 box.....	£299
180 F4.5 W box.....	£199
No 2 ext tube.....	£49
WLF.....	£79
AE prism early.....	£79
Pro shade.....	£49
MINOLTA/SONY DIGITAL USED	
Sony RX100 MKII box.....	£329
Sony A900 body.....	£679
Sony A700 body box.....	£249
Sony A200 body.....	£139
Sony A100 body.....	£99
Sony A300 body.....	£99
Sony VGB30AM.....	£79
Sony VGC70AM.....	£139
Sony HVL56AM flash.....	£229
SONY NEX USED	
NEX7 body M- box.....	£379
NEX 5 + 18-55 + 16.....	£249
NEX 5 body.....	£199
MINOLTA/SONY AF USED	
Dynax 700SI + VC700.....	£69
700SI body.....	£49
7xi body.....	£49
Dynax 5 body.....	£39
505SI Super.....	£25
300SI body.....	£19
20-35 F3.5/4.5 M- box.....	£249
24-50 F4.....	£149
24-105 F3.5/4.5 AFD box.....	£179
28-85 F3.5/4.5.....	£129
35-70 F4.....	£39
35-70 F3.5/4.5.....	£25
35-80 F4/5.6.....	£25
35-105 F3.5/4.5.....	£99
50 F1.7.....	£79
50 F2.8 macro.....	£179
75-300 F4.5/5.6.....	£79
85 F1.4 G box.....	£599
100-300 F4.5/5.6.....	£219
100-300 F4.5/5.6.....	£129
VC91 body.....	£149
RC1000S/L cord.....	£15
SONY LENSES USED	
16-105 F3.5/5.6 DT M.....	£319
18-55 F3.5/5.6 SAM.....	£39
18-70 F3.5/5.6 DT.....	£49
18-200 F3.5/5.6 DT.....	£199
24-70 F2.8 ZE SSM.....	£1099
50 F1.8 DT.....	£79
70-200 F2.8 G box.....	£1199
SIGMA MINI/SONY AF USED	
28-135 F3.5/5.6.....	£79
50 F1.4.....	£149
50 F2.8 EX DG mac.....	£149
55-200 F4/5.6.....	£69
70-300 F4.5/5.6 DG OS.....	£189
80-400 F4/5.6.....	£59
150-500 F5.6/6.3 DG OS.....	£499
170-500 F5/6.3.....	£399
600 F8.....	£299
1.4x EX DG conv.....	£149
TAM 10-24 F3.5/4.5 Di.....	£249
TAM 18-250 F3.5/6.3 Di.....	£179
TAM 70-300 F4.5/5.6 Di.....	£89
Teleplus 1.4x conv.....	£69
Teleplus 2x conv.....	£79
Kenko 1.4x Pro 300DG.....	£149
VC600 (600SI).....	£229
Min 350XI.....	£20
Min 3600HSD.....	£49
Min 5200I.....	£29
Min 5400HS.....	£69
Min 5600HSD M.....	£129
Min 1200 Ringflash.....	£69
NIKON DIGITAL AF USED	
D4 body box.....	£2999
D3 body box.....	£1999
D2XS body.....	£449
D2X body.....	£299
D800 body.....	£1299/1399
D700 body box.....	£499/799
D610 body M- box.....	£999
D600 b/o box serviced.....	£799
D300s body.....	£399/499
D300 body box.....	£299
D200 body.....	£199
D7000 body box.....	£336
D5100 body.....	£136
D3100 body.....	£114
D90 body.....	£119
MBD-11.....	£19
MBD-14 M- box.....	£16
MBD-80.....	£16
MBD-200.....	£16
Cooltip P500 box.....	£6
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F5 body.....	£20

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**500
ITEMS
IN STOCK**

ACCESSORIES

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from horizontal to vertical. The friction resistance remains constant, reliable and smooth and will not let the camera move on its own. It is oh, so easy.



STEPPING RINGS

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from horizontal to vertical. The friction resistance remains constant, reliable and smooth and will not let the camera move on its own. It is oh, so easy.

**212
ITEMS
IN STOCK**



VIDEO

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from to use

**50
ITEMS
IN STOCK**



**46
ITEMS
IN STOCK**

STUDIO

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from horizontal to vertical. The friction resistance remains constant, reliable and smooth and will not let the camera move on its own. It is oh, so easy to use



**81
ITEMS
IN STOCK**

BATTERIES

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from horizontal to vertical. The friction resistance remains constant, reliable and smooth and will not let the camera move on its own. It is oh, so easy.



**781
ITEMS
IN STOCK**

FILTERS

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from to use



DARKROOM

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from to use

**36
ITEMS
IN STOCK**



**54
ITEMS
IN STOCK**

SCRAPBOOK

Ball Head Heaven – set the preferred friction and lock in place. Once the desired friction is set the camera can be moved by a little extra pressure in any direction and from to use



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KOOD RIG 3 SET

A complete set, with all necessary accessories and alternatives included and the most professional Matte Box 2 - KRL03 Supplied in Alloy Trolley Case with extending handle

Comprises of KRL03 Rig (as RLO4 below but with large battery pack holder)

C Bracket and over head carry handle on twin 19cm long rails for adjusting to exact centre of gravity



Follow Focus 4 – fast snap fit - with two flexible cable controls (plug in control knobs on flexible cables) 24cm and 38cm and a fast crank handle (provides 3 ways of operating - use knurled knob, speed crank or knob on flexible cable)

Matte Box (see under matte box) 2 with C Bracket and Hinge ideal for all types of DSLR and high end video

Twin fully adjustable handles
Big Lens support fully adjustable



KOOD RIG 4 SET



Kood Rig 4 set is not packed in an alloy case, nor comprehensive accessories supplied, Matte Box 3 is Pro DSLR type with two filter carriers but does not swing to one side (details under matte boxes)

Shoulder Pad

20cm pair of rails

28cm pair of rails

Couple together to make 48cm twin rail

Sliding and lock camera platform, 3cm height adjustment, 1/4 and 3/8 tripod threads and a 13cm sliding and lock camera plate

29.5 cm cross rail with 2 x handles 360 degree adjustment on handles and on rail

KF3 Follow Focus kit

KOOD RIG 002 SET



Camera Platform, mounted on 15mm dia. cross rail

2 handles 360 degree rotation and lock 19cm 15mm dia. rail and shoulder pad

Shoulder pad has velcro strap for attaching battery packs etc

KR002 set as above but with

Follow Focus 1

Matte Box 1

KOOD Rig 002 Plus set – as above

But with 90 degree curved 15mm rod and overhead carry handle

KOOD RIG 001 SET



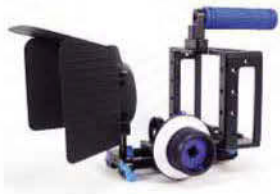
This simple light rig has a single handle block with a 15mm cross rod and clamp to hold the shoulder pad rod and another cross rod. The block has two 15mm 60mm apart clamps and a sliding quick release pad for the camera. Two 15mm dia. x 18cm length rods are provided – so all types of accessories can fit and it can also be converted into a two handle rig

KRL 001 set – as above with follow focus 1

KOOD DSLR Rig 1

A comprehensive and versatile pressed steel rig providing a stable platform for video etc with handles and shoulder support – fantastic value and very rigid – can be used with standard twin 15mm dia. rod 60mm apart fitting with an extra attachment (this enables all Follow Focus and Matte Boxes etc) – without the attachment only the follow focus F2 can be used

Heavy Duty Alloy Cradles



KC1 for 5D2 and most cameras
KC2 for 5D3 and most cameras

Mounting Block with twin 15mm dia. 60mm apart 18cm rods has 1/4 and 3/8 tripod

Cage has 34 x 1/4 female threaded holes – you can hang everything on this, incomparable for tripod work

Supplied with overhead handle

KOOD Follow Focus 00

All Kood Follow Focus units are supplied with Gear Belt

Basic unit with gear belt for standard 15mm dia. 60mm apart rods

Adjustable height

Can be used both sides of lens but gear wheel cannot be reversed as with all other KOOD Follow Focus devices – nor can you use flexi knobs or speed crank

KOOD Follow Focus F1



Slip free gear driven from either side of the lens – gear wheel can be reversed

Fits std 15mm dia. 60mm apart rods – fully adjustable

Focus indicator

KOOD Follow Focus F2



Same as F1 but separate L plate provided for fitting into the base plate of the camera

Can be used without a rig or with rig 1 by fixing directly to the camera as well as with all rigs that have standard twin 15mm dia. rods 60mm apart

KOOD Follow Focus F3



Slip Free gear driven (can be used either side of the lens gear wheel can be reversed)

Adjustable stops and indicator

Use with std twin 15mm dia. rods 60mm apart

Compatible to all DSLR/Video Cameras

Easy mounting and adjust

KOOD Follow Focus F4

Same as F3 except that the twin rail fitting is a snap fit adjust and tighten



Matte Box 1



For use with Digital SLR a simple rig mounting Matte Box which fits onto std 15mm twin rails 60mm apart - adjustable for height

No provision for filters

Matte Box 2



Two independently rotating filter holders accepting 4" x 4" and 4" x 5.6" filters, two black masks provided so that 4" x 4" filters fit perfectly

Adjustable side wings and top wing

Front 247mm x 158mm with attachable black mask 203mm x 115mm

140mm lens aperture with 4 different rubber baffles for snug lens fit to all lens sizes



Mounts on rig with L bracket for std twin 15mm rods 60mm apart, rig is hinged so you can swing it away from and onto lens

Serious bit of kit

Matte Box 3 For DSLR and all size Video Cameras

Two filter holders accepting 100mm square filters rear filter holders rotates 360 degrees for polarizers

Front 200mm x 120mm with adjustable side wings and top wing



3 different rubber baffles to convert the 10mm dia. lens aperture to a snug lens fit

Mounts on std twin 15mm rods 60mm apart with 70mm height adjustment

KOOD Big lens support

Slides and fixes on twin 15mm dia. rails 60mm apart

50mm height adjustment

Supports long lenses so there is no leverage pressure on the lens bayonet and camera



KOOD Crab Clamp

Mounts any device that has English/Continental male screw and clamps a 15mm – 30mm dia. rod or other item Jaw spread 44mm depth from centre of the V Jaws 15mm



KOOD Magic Arm

7 inch Magic Arm



18cm fixes to camera shoe or English male tripod thread, ball and two 55mm arm with 360 degree lockable and fixed joint, ends in ball with English male thread – the joint and ball ends all lock with the joint knob



KOOD Magic Arm 28cm
Two 106mm arms – detail as above

KOOD L bracket

For rails to attach matte box 2 to the rig rails – use with spare rails



KOOD C Bracket



Fits std 15mm dia. rails 60mm apart for attaching over head carry handle etc – use with spare rail set

KOOD Over head handle – use with C bracket and twin 15mm spare rails

KOOD Cranked Bracket

For 2 sets of twin 15mm dia. rails, for monitor etc



KOOD Spare twin



19cm 15mm dia. rails

KOOD Zoom gear belt and lever

KOOD Speed crank

For single finger operation on all follow focus devices



KOOD Flex control



12" length for all Follow Focus devices from 01 - 04, click fit into centre of control knob provides control knob on a flexible cable

KOOD Flex Control 18" cable

KOOD Single rod clamp

With female tripod thread



KOOD Sliding and lock camera platform



3cm height adjustment, 1/4 and 3/8 tripod threads and a 13 cm large sliding and lock camera plate and rails

KOOD three wheel Dolly

Triangle base plate 24cm between axle centres

185 degree adjustment on each wheel so it can move from a straight line to a 360 degree spin

3 NBF 60mm dia. Skate Wheels
English/Continental male item attachment screw

Continued on next column...

KOOD Sliders

Super smooth with slight resistance for smoother controlled sliding by hand, far better than cranked without crank

Whole track can be mounted on a stand or tripod via central plate with English and Continental female threads

60cm

80cm

100cm

120cm



KOOD Small four wheel Dolly

136 mm plate between axle centres, wheels on both axles are 110mm apart, plate has angle calibration indicators

4 x NBF 60mm dia. Skate Wheels

English male tripod screw

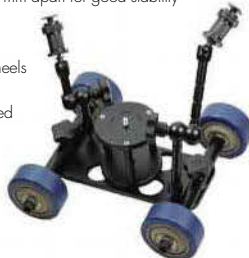


KOOD for wheel Dolly 2

190 mm plate between axles - Metal plate 7mm thick for extreme rigidity will take any weight

Wheels on both axles 177mm apart for good stability

4 x 74mm dia.
NDFS Skate Board Wheels
2 X 75mm x 8mm dia.
mounting towers included



KOOD Set of Two

75mm x 80mm dia. Mounting Towers for all KOOD Dollies (shown here on the three wheeled dollies)



Carbon Steady Cam 120cm with connectors and rods for Matte Box

KOOD 120cm Steady Camera Device

KOOD Single Spring Vest for 120cm fluid type control over 15" (Steady Movement)

KOOD Single Spring Vest for 120cm fluid type control over 30" (for more rapid jerky movement as in running, reportage work)

KOOD Lightweight Steady Camera Device - designed for use without vest or springs



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Back Caps

Canon AF
Canon FD
M42 screw
Sony/Min AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus m 4/3
Pentax K
Yashica/Contax



Body Caps

Canon AF
Canon FD
M42 screw
Sony/Min AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus M4/3
Pentax K
Contax/Yashica

Adaptors

Camera - Lens Adaptors

Can AF - FD
Can AF - M42
Can AF - Nikon
Can FD - M42
Oly M4/3 - CAF
Olym 4/3 - Can AF [With aperture ring]
Oly M4/3 - Nikon
Oly M4/3 - Nikon [With aperture ring]
Oly M4/3 - Leica M
Sony/Min AF - MD
Sony/Min AF - M42
Minolta MD - M42
Nikon - M42
Pentax K - M42
Sony NEX - Can AF
Sony NEX - Sony/Min AF
Sony NEX - Nikon AI
Sony NEX - Nik AI and G
Sony NEX - PK
Yash/Can - M42



C Mounts

Canon AF
Canon FD
M42
Nikon
Olympus OM
Pentax K
T2 Thread
Microscope adaptor



T2 Adaptors

Can AF
Can FD
Nikon
Olympus OM
Olympus AF
Olympus 4/3
Oly Micro 4/3
Sony/Min AF
Minolta MD
Pentax K



Series 7

37mm
46mm
49mm
52mm
55mm
58mm
62mm
67mm



Reversing Rings

Can AF 52mm
Can AF 58mm
Can FD 52mm
Can FD 55mm
Yash/Cont 52mm
M42 49mm
M42 52mm
M42 55mm
M42 58mm
Min MD 49mm
Min MD 52mm
Min MD 58mm
Sony/Min AF55

Nikon 52mm
Nikon 58mm
Praktica B 49mm
Pentax K 49mm
Pentax K 52mm
Pentax K 55mm
Pentax K 58mm

Camera Viewing accessories

Screen Hoods
Canon 50D
Canon 350D
Canon 450D
Nikon D70
Nikon D80
Nikon D300

Full shield magnifying Screen Hoods

Canon 5D/7D/500D
Canon 550d/Nikon 500D
Canon 60D/600D

Eye Caps

Canon 550D type
Nikon D300 type
Chinon
Fujica
Nikon F type
Praktica
Prism Right Angle Viewer

Shutter Release Items

(CR with Locking Collar T)
10" Metal Cable Release
18" Metal Cable Release
24" Metal Cable Release
36" Metal Cable Release
10" Vinyl Cable Release
18" Vinyl Cable Release
20" Vinyl Cable Release
36" Vinyl Cable Release
20" Air release



Camera Care Items

Jumbo Hurricane Brush
Large Blower Brush
Medium Blower Brush
Small Blower brush
Lipstick Lens Brush
Lens Tissues
Small Micro Fibre
(Lens cloth)
Large Micro Fibre
(Lens cloth)
Lens Cleaning Solution
4 Piece Cleaning set
7 Piece Cleaning Set
(in White Snap Box)
2 x Silica Gel
4 x Silica Gel
3 x Digital Screen Protect
(Squeegee and cleaning)
Contact Cleaning Pen
Red Eye Pen



Camera Sling Strap

(Shock absorbing with
Concealed Wire, tripod
Bush attach) strap
Double concealed wire strap
Wrist strap bush fitting

Comfort Straps

(Wide Neoprene, loose stitched
Backing, reverse quick release
Catches Makes hand strap)
Black
Royal Blue
For Canon
For Nikon
For Minolta
For Minolta
For Pentax
For Olympus



30mm-38mm Wide Straps

Plain Black, embossed
For Canon, embossed
For Nikon, embossed
For Minolta, embossed
For Olympus, embossed
For Pentax, embossed
Hand Grip with Camera Platform
Narrow black strap 25mm

Loop Fitting Strap

Metallic Neck Strap
Metallic Wrist Strap

Rain Covers

Basic Rain Cover
Large
Medium
Summer
Winter



Dark Room

16"x17" Changing Bag
27"x29" Changing Bag#
3"x45" Changing Bag
10 piece Film Dev Kit
14 Piece film and print Dev Kit
Dark Room Apron
Straight Tank Thermometer
Angled Dish Thermometer
2 XS/Steel film Clips
3 x Bamboo Print Tongs
Print/film squeegee
Univ Dev Tank 2 x Spirals
35mm Dev Tank
Spare Univ Spiral
3 x 7"x10" Dev Trays
3 x 12"x10" Dev Tray
3 x 12"x16 Dev Trays
3 x 16"x20" Dev Tray
3 x 16"x20" Dev Trays
3 x 24"x20" Dev Trays



Graduated Beakers with Handle

500cc
1000cc
2000cc

Graduated H/Duty Measures

50cc
100cc
250cc
300cc
650cc
1000cc

Safelights free standing Or wall fixing

Yellow
Green
Orange
Red

Flash Accessories

Inverted cone attachment give soft daylight result for

Canon 420EX
Canon 580EX
Canon 380EX
Nikon SB 600
Nikon SB 900

Diffusers

Canon 380EX
Canon 420EX
Canon 430EX
Canon 540EX
Canon 550EX
Canon 580EX
Nikon SB600
Nikon SB800
Nikon SB900

Soft Pop up Flash
Soft Flash Elasticated Cover

Flash Brackets

Straight Flash Bracket
Angle Flash Bracket
Pro Bracket 1
Pro Bracket 2
Pro Bracket 3
Pro Bracket 5
Pro Bracket 5



Hot Shoe Co axial
Hot shoe with lead
Flash Slave Unit with Sucker
Flash Slave Nikon TTL

Flash Leads Pc Pc

.05m Straight
1m Straight
3m Straight
3m Straight
5m Straight
10m Straight
3m Coiled
5m Coiled



Flash Leads PC-two pin AC

0.5m straight
1m straight
2m straight
3m straight
5m straight

Film Items

Film retriever
SS Film Retriever
Film Cement
100 x super 8 splicing tape
Super 8 Tape Splicer
35mm Plastic reloadable
Cassettes
Film Cassette Opener
Bulk Film Loader
Attaché case 5 x 50 din mag
Attaché Case up to 600 slides
APS Film Case
Daylight Slide Viewer
3 x Mag Slide Viewer
2 X Mag Slide Viewer
Auto Slide Viewer
5"x4" Slide Sorter
6"x10" Slide Sorter
Box of 6 Acrylic Slide panels
Twin 50 Din Mag
Twin 50 CS Mag
Hanimax Rondel Mag
Hanimax Straight
Kodak Carousel c/w lid



Filter Accessories/Rings

2x Filter Wrench 48 - 58mm
2x Filter Wrench 62 - 77mm
Folding Filtr. Pouch 4 x - 86mm
Folding Filtr. Pouch 4 x - 67mm
Folding Filtr. Pouch 9 x - 86mm
Folding Filtr. Pouch 9 x - 67mm

Filter Rings with Ret also can be used as distance rings - block

25.5mm
27mm
28mm
30mm
30.5mm
34mm
35.5mm
37mm
37.5mm
40.5mm
43mm
46mm
48mm
49mm
52mm
55mm
58mm
62mm
62mm deep
67mm
72mm
72mm deep
77mm
82mm
86mm
95mm
105mm
127mm



Filter Ring rotating c/w retainer

46mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm
86mm



Lens Hood

Collapsible rubber

40.5mm
43mm
46mm
49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Wide Angle

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm

Combi Two stage WA - Tele

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Non Collapsible Lens Hood

Petal Hood Screw fit can be Rotated to centralise

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Metal
27mm
28mm
30mm
30.5mm
34mm
37mm
40.5mm
43mm
46mm
82mm



Lens Caps

Snap Caps

27mm
28mm
30/30.5mm
34mm
37mm
40.5mm
43mm
46mm
48mm
49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm
86mm
95mm



With center grips

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



White Balance Snap Caps

52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm



Lens Pouches

With draw string

75x90mm
75x110mm
90x140mm
90x170mm
90x200mm

Zippered lid and filter compartment

Small
Medium
Large
Extra Large

Shoe Fitting Spirit Levels

2 Way
2 Way for Sony
3 Bubble
3 Bubble for Sony



Stepping Rings

Stepping Ring 25-28mm
Stepping Ring 25-30mm
Stepping Ring 25-37mm
Stepping Ring 27-28mm
Stepping Ring 27-30mm
Stepping Ring 27-37mm
Stepping Ring 27-43mm
Stepping Ring 27-46mm
Stepping Ring 27-49mm
Stepping Ring 27-52mm
Stepping Ring 28-27mm
Stepping Ring 28-30mm
Stepping Ring 28-30.5mm
Stepping Ring 28-35.5mm
Stepping Ring 28-37mm
Stepping Ring 30.5-25mm
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Stepping Ring 77-82mm
Stepping Ring 82-67mm
Stepping Ring 82-72mm
Stepping Ring 82-77mm
Stepping Ring 82-86mm
Stepping Ring 86-82mm
Hasselblad Adapter B50-52
Hasselblad Adapter B50-55
Hasselblad Adapter B50-58
Hasselblad Adapter B50-67
Hasselblad Adapter B60-58
Hasselblad Adapter B60-62
Hasselblad Adapter B70-72
Rollei Adapter 66-67mm
Rollei Adapter 66-72mm

Scrapbook 3L

100x Adhesive dots small
100x Adhesive dots Medium
100x Adhesive Dots large
500 x White Mounting Squares
250 X Clear Mounting Corners
250 x Reg 32mm M. Corners
250 x 32mm/Max View M. Corners
100 x 75mm Mounting Corners
100 x 75mm Max view M.Corners
25m Double Sided Tape
6m Super High Tack tape
250 x 10mm Clear Photo Corners
500 x 10mm Clear Photo Corners
250 x Photo Fix
500 x Photo Fix
3 x A4c Self laminating Cards
3 x A5 Self laminating Cards
3 x 150 x 100mm S. Lam Cards
10m Easy Runner Per adhesive
Easy Mini Dots dispenser

STUDIO

107cm Reflector
120cm Cube Light
50cm Cube Light
50cm Reflector
80cm Reflector
80cm Reflector Silver Glass
90cm Cube Light
92x122 Reflector (5 in 1)
Universal Umbrella Bracket
Black/Gold Studio Umbrella 24"
Black/Gold Studio Umbrella 33"
Black/Gold Studio Umbrella 36"
Black/Gold Studio Umbrella 40"
Black/Gold Studio Umbrella 43"
Black/Gold Studio Umbrella 47"
Black/Gold Studio Umbrella 51"
Black/Silver Studio Umbrella 24"
Black/Silver Studio Umbrella 33"
Black/Silver Studio Umbrella 36"

Black/Silver Studio Umbrella 40"
Black/Silver Studio Umbrella 43"
Black/Silver Studio Umbrella 47"
Black/Silver Studio Umbrella 51"
Black/White Studio Umbrella 24"
Black/White Studio Umbrella 33"
Black/White Studio Umbrella 36"
Black/White Studio Umbrella 40"
Black/White Studio Umbrella 43"
Black/White Studio Umbrella 47"
Black/White Studio Umbrella 51"
Silver/Glass Studio Umbrella 24"
Silver/Glass Studio Umbrella 33"
Silver/Glass Studio Umbrella 36"
Silver/Glass Studio Umbrella 40"
Soft White Studio Umbrella 24"
Soft White Studio Umbrella 33"
Soft White Studio Umbrella 36"
Soft White Studio Umbrella 40"
Soft White Studio Umbrella 43"
Soft White Studio Umbrella 47"
Soft White Studio Umbrella 51"
Studio Background Stand Kit

Tripods and Ball Heads

Tripod Bushes Eng.-Cont

Pro Tripods with long and short col, 3 step leg splay, bag hook, case

Shoulder strap
28mm Alloy 4 section
22mm 4 Section Carbon Fibre
28mm 4 Section Carbon Fibre
32mm 4 Section Carbon Fibre
Spare Tool Kit

Pro Monopods 4 section

28mm Alloy
22mm Carbon Fibre
28mm Carbon Fibre
32mm Carbon Fibre

Light weight Alloy with pan tilt, spirit level Geared centre col. Plus case

23mm three section
26mm three section

Ball and Socket Heads

24mm series 0	Std BS Large
30mm series 0	Std BS small
36mm series 0	QR Plate 1
36mm series 1	QR Plate 2
44mm series 1	QR Plate 3
54mm series 1	QR Plate 4
36mm series 2	QR Plate 5
44mm series 2	QR Plate 6
54mm series 2	QR Plate 7 for L/Alloy
36mm series 3	
44mm series 3	
54mm series 3	
105mm 3 Way	
120mm 3 Way	



Flexible Grip Pods

Small
Medium
Large
Wire Flexi Pod
G Clamp with ball head

KOOD DSLR Rigs

K Rig b1
K Rig 2
K Rig 3
K Rig 4
Camera Cage

KOOD Stead Cam

Vest and Arm 1
Carbon Stead Cam



Tracked Slider

60cm, 80cm, 100cm, 120cm

Skate Wheeled Doliys

K Small 4 wheels
K Big 4 Wheels 2 x stands
K Big 3 Wheels
K 2 x Dolly Stands

Follow Focus Devices

0 for rods/QR Clamp, Lens Gear Belt
1 for rods, Lens gear belt
2 for Camera, L Mount, Lens Gear Belt
3 Rods, Hard Stoppers, Lens Gear Belt
4 for Rods Hard Stopper, Quick release, Lens Gear Belt

Matte Boxes

KM1 KM2 KM3

Support Items

7" Arm
11"m
Arm Rod Clamp
Super crab Clamp
Speed crank for FO-4
12" Whip
18" Whip
Large Lens Support
LENS Gear Belt
Zoom Lever Gear Ring
18mm Connectors and Rods fr Rig 1
C Arm and Top Handle
Platform with 40cm Rods
L connector
Z Connector

Complete Rigs

Rig 1 with Top Handle
Rig 2 With Top Handle
Rig 3 F/Focus 4, KM2,
Crank, Whip and case
Rig 4, KF3, KM3
Cage set connector 2, Rods,
Top Handle KF 1, KM1

CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

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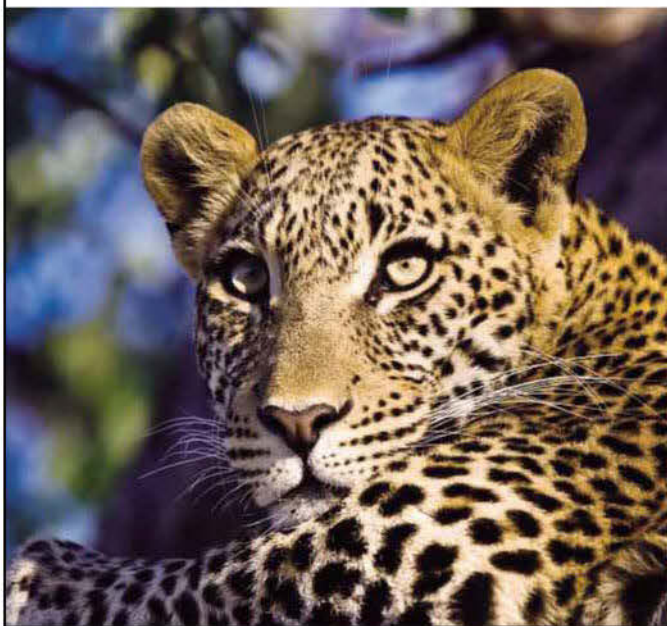
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bags, clothing, GoPro/trail cameras
and outdoor equipment.



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Good time of year
to set up a feeding
station.



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www.wildlifewatchingsupplies.co.uk

Holiday & Courses



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www.photographersonsafari.com

✉ info@photographersonsafari.com



Golden Eagle Experience in Leicestershire 2015 Dates £99

April 19th, May 17th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs. £109

April 18th, June 28th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. New Cheetah Cubs for 2015

Amazing Bat Photos & Learn Fill-in Flash Techniques £129

April 15th, 17th; Oxfordshire. We will concentrate on the Bats first. Take amazing bat photos. Practice fill-in flash on many other wildlife subjects in different lighting conditions. Max 4 persons. We are most happy to lend you a Canon digital camera and flash unit for the day. Indoor exhibits make weather conditions irrelevant.

Big Cats at WHF, Smarden in Kent £149

March 21st, 28th. April 11th, May 9th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent

- Specialist event for just 6 photographers - includes Jaguar £199

April 8th, 9th, 10th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Gorillas & African Safari Experience, Port Lympne £149

March 22nd, May 3, 10, 31st; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, Deer.

Birds of Prey Workshop, Bedford £99

April 25th, 26th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. £139

July 6th, 7th, 8th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly England's longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside enclosures with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts. £99

April 22, 23rd; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets £185

June 5, 7, 11, 21st; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock £99

June 19th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) £89

June 6th, 10th, 17th, 20th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland. £139

June 13th, 14th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland. £139

June 4th, 8th, 12th, 16th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.





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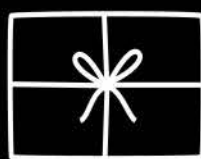
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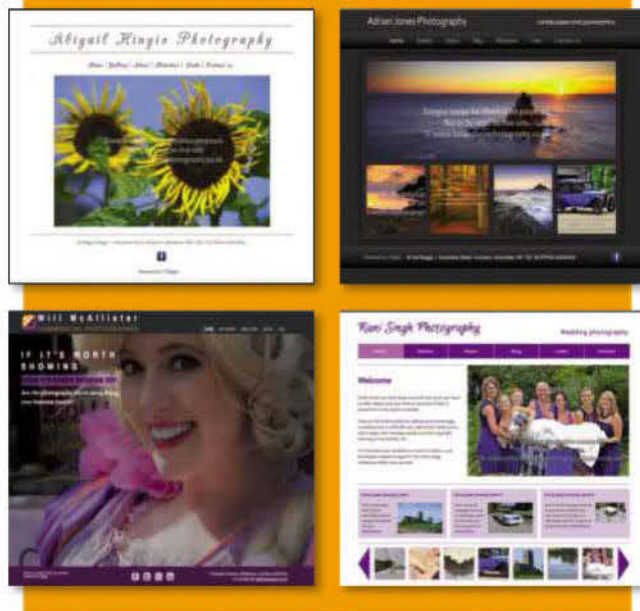
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Booq is a relatively new brand of camera bag but its range is growing in popularity, thanks to its stylish, flexible design and robust build quality. This month, you have the chance to win one of two of its most popular backpacks – the Boa flow or Python.

The Boa flow costs around £180 and is designed with flexibility in mind. The bottom compartment has a rigid frame to protect your camera kit, which can be removed to free up space when you want more storage space for clothes, books and snacks. It boasts several pockets and compartments, including one to hold laptops with up to 17in screens. Shoulder straps are well padded for comfort and the 1680 denier ballistic nylon exterior has a water-repellent coating.

The Python slimpack is a more compact backpack but can still hold a couple of DSLRs and four or five lenses within thick, padded cells. Plus there's a pocket for a tablet, too. It offers rear and top access so you can get to kit quickly and has a variety of pockets for all your accessories. Shoulder straps are well padded and as well as the water-repellent nylon exterior, it's supplied with a poncho for added protection. The neat design also includes a pouch at the base to allow you to attach a tripod with ease. Not bad at all for a premium pack costing only around £120.



Both use premium YKK zippers and sport a Terraling serial number; to help you find your bag should you lose it. We've one of each of these excellent backpacks to give away, so if your camera needs a new home, what are you waiting for! To have the chance of winning, all you need to do is answer our simple question before the closing date of Monday 20 April 2015.

For further information on the Booq range of bags, visit: www.booq.co.uk

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